

KERRANG!

METAL
MAYHEM

MOTORHEAD!

**In
colour
UFO!
RUSH!
PRIEST!
LEPPARD!
SABBATH!
TYGERS!
BON SCOTT!
GIRLSCHOOL!
HAWKWIND!
TED NUGENT!
PRAYING MANTIS!
HEAVY METAL MOVIE!**

**Deep Purple discography! HM Quiz! Samson!
50 Albums To Win! Riot! Scorpions!**

MAYHEM!

KISS WORLD: Gene Simmons was recently asked to judge the 'Mr and Mrs Nude America' contest at the country's No. 1 nudist resort, 'Naked City'. Apparently his song of the same name, an ode to the Big Apple, has achieved anthemic status amongst the unclothed. He declined the offer.

NAME THAT TUNE: the working title of the new **Krokus** album, due for release in January, is 'Long Stick Go Boom'. On a more sensible note **Girl's** long-awaited second LP will bear the handle 'Wasted Youth' and the **Scorpions'**

coming opus, according to guitarist **Herman Rarebell**, has the title 'Black Out' and has absolutely nothing to do with the war. Both again are scheduled for the New Year.

ANOTHER ONE BITES THE DUST: Don Airey has now confirmed his place in the ever-swelling ranks of **ex-Rainbow** members. "I hadn't been too happy about things since **Cozy** left," he says. "The whole feel seemed to have gone and, frankly, after the real achievement of Donington in

1980, bashing our way through mainly old **Rainbow** and even old **Purple** material night after night in 1981 wasn't doing any of us much justice, and certainly wasn't doing what is left of my brain any good at all."

Plans for the future include work with **Gary Moore** and **Graham Bonnet** (the latter probably on a permanent basis) and the completion of a project for keyboards and symphony orchestra that should find its way onto vinyl in the New Year.

His replacement is **David**

Rosenthal, who's currently recording with the band in Montreal. The album is set for Spring '82 release.

ALL IN THE FAMILY:

Stepfather and son **Reuben** and **Laurence Archer** join forces yet again. This time in a band called **Stampede**. As you may or may not recall, the two have already trod the boards with **Wild Horses** and **Lautrec** and Reuben briefly fronted **Lionheart** earlier in the year. The drummer with the band is **Frank Noons**, another ex-member of **Wild Horses** and **Lionheart**, so introductions shouldn't be necessary.

ROCK ON: **Cozy Powell**, still a member of the **Michael Schenker Group**, has been rehearsing with **Robert Plant** somewhere in Wales. The two have also been seen in the vicinity of a recording studio but it's not clear whether they went inside.

BIG IN JAPAN: still on the subject of **Cozy Powell**, the Japanese market is now being flooded with Powell paraphernalia. For the true devotee there's a keyring, a necklace and even a nameplate that can be attached to the stationary object of your choice. The merchandising is of a very high quality so it's a pity it won't be available here. Meanwhile, the man himself is planning to jump from an aeroplane — with a parachute, of course. Having already tried his hand at skin-diving and motor racing, parachuting seemed the obvious next step. On being told the news an irate manager was heard to scream: "Not in the middle of recording, you don't!"

DEAD FISHY: **John Entwistle**, well-known collector of guitars and sharks, brought six of the latter back into the country recently only to be asked for £2000 VAT, thank you very much. Understandably peeved, he decided to recoup his losses



GENE SIMMONS: "If you force me, I'll jump."

by using shots of himself and the aforementioned man-eaters on the back of his solo LP. **Joe Vitale** and **Joe Walsh** are also in there somewhere.

HOW'S THAT FOR A BANANA SPLIT: **Dave Hill** strolled down to his local restaurant recently only to be told that he couldn't come in looking like that. He was wearing jeans and a T-shirt. None too pleased he went home, threw on something more formal then returned. Having been duly admitted he strode to the middle of the floor and ruined everyone's digestion by whipping off his trousers. The door was pointed out to him.

A few days later, as a result of British Rail's usual efficiency, a fully-clothed **Dave Hill** found himself travelling from London to Birmingham in a baggage car. In the same predicament were the two diminutive dollys from Euro-stars **Buck's Fizz** who apparently spent the whole trip playing charades.

BETTER LATE THAN NEVER: Many great names have been flanned on TISWAS but **Graham Bonnet**, a recent guest, wasn't too keen on joining them. Until the end, that is, when in a final glorious moment he dived headlong into the swamp — precisely one minute after the show had gone off the air. By way of consolation he removed his

trousers on the train home. What else?!

I'VE GOT MY OWN ALBUM TO DO (PART 94): As reported in last month's 'Kerrang!', **Carmine Appice** has left the **Rod Stewart** band to strike out on his own. News just through on the wire is that his forthcoming solo LP, 'Carmine Appice And The Rockers', is set for release in early January. Appice, who co-wrote 'Do You Think I'm Sexy?' and **Rod's** new US single 'Young Turks', is the 'world's leading rock drum clinician' so if you've got a nasty skin complaint you know where to go.

HUSH-HUSH: the bill for Donington '82 will probably be topped by **Rush**; **Gillan**, **Schenker** and **Maiden** may also feature but this is not yet confirmed.

MOTORTOTS: "Towards the end of their first year of life many children start to bang their heads rhythmically and monotonously," claims a recent medical report. Apparently, young mites pissed off with life, parents, etc, have taken to running their heads along the bars of their cots. And it doesn't stop there. "As with many babyhood habits, headbanging can reappear later in childhood when things are going badly at school. It can be an indication that the adolescent is on drugs." **Philthy Animal Taylor**, this is your life.

WHERE ARE THEY NOW?

THE JOVIAL personality, the elegant taste in footwear. It's, it's . . . what do you mean you don't know? One of Britain's top heavy-rock bands are proud to count him as a member. Tell us who he is, then tell his mother. Answers, on a postcard, to: Where Are They Now?, Kerrang!, 40 Long Acre, London WC2. First correct card out of the bag wins an LP token.



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TOUR NEWS!

SAMMY HAGAR has lined up a major British tour for early next year to coincide with the release of his new album 'Standing Hampton'. The album will include a new version of his current single 'Heavy Metal'.

The tour starts at St Austell Cornish Lido on January 23 and continues at Southampton Gaumont 24, Bristol Colston Hall 25, Sheffield City Hall 26, Glasgow Apollo 28, Newcastle City Hall 29, Liverpool Empire 31, Birmingham Odeon February 2, Ipswich Gaumont 4, Lancaster University 6, Manchester Apollo 7, London Hammersmith Odeon 9-10.

All tickets are available from the respective box offices now, except Bristol where they go on sale on January 4. But the venue is taking postal applications for the tickets which cost £4 and £3.50.

BLACK SABBATH undertake their first British tour for a year.



UFO: tour and album.

The band, who will present their full American show, play London Hammersmith Odeon on December 31 and January 1-3 and continue at Newcastle City Hall 5-6, Royal Highland Exhibition Hall, Edinburgh 8, Stafford Bingley Hall 9, Leeds Queen's Hall 12, St Austell Cornwall Coliseum 14.

Tickets for all gigs are £5, except London and Newcastle which are £5.50, £5, £4.50 and £5, £4.50 respectively.

UFO will be touring Britain in

January to coincide with the release of a new, as yet untitled, album. The tour opens at Hanley Victoria on January 7 and continues at Manchester Apollo 8, Liverpool Empire 10, Newcastle City Hall 11, Edinburgh Play House Theatre 13, Glasgow Apollo 14, Sheffield City Hall 15, Birmingham Odeon 17, Leicester De Montfort Hall 18, Bristol Colston Hall 19, Southampton Gaumont 20.

Tickets are on sale now and further dates, including London concerts, will be added soon.

THE OZZY OSBOURNE BAND round off the 'Diary Of A Madman' tour at Stafford Bingley Hall on December 22 and London Hammersmith Odeon 24, 26. Support band for the tour are Jet stablemates **Girl**.

KROKUS have lined up a British tour in February which will coincide with the release of their new album. The tour starts at Sheffield City Hall on February 11 and continues at Manchester Apollo 12, Birmingham Odeon 13, Bristol Colston Hall 14, Leicester De Montfort Hall 15, Bradford St George's Hall 16, Newcastle City Hall 17, Ipswich Gaumont 19, London Hammersmith Odeon 20.

Forthcoming tours: **MOTORHEAD** and **GIRLSCHOOL** will be touring separately in February-March. The **SCORPIONS** have a tour lined up for February, **IRON MAIDEN** should be back on the road in March, when their third album is released, and **ALICE COOPER** will be here in the New Year.



BLACK BART AND HIS GANG

Chris Marlowe joins Motorhead on their first tour of America and discovers that Lemmy, Phil and Eddie are not as frightening as she thought

"CLOSE THE door," Lemmy growled. "It will add to the, um, ambience." Pulling the heavy padded door shut left me alone with Motorhead in the black upholstered back bedroom of their big touring bus.

The publicist from Mercury (their American record label) had gently pointed out to me that Motorhead were a frightening, notorious heavy metal band. They were playing a heavy metal bastion in the form of the industrial Los Angeles outback known as Long Beach, and I was after all a *girl*, and labelmates the Moody Blues were making their comeback someplace else the same evening and wouldn't I rather . . . But no, I held firm to my request for an interview with Ozzy Osbourne's opening act.

Very few Americans had ever heard of Motorhead. 'Overkill' had been released directly into the cut-out bins as far as anyone could tell. 'Ace Of Spades' was out, but only if you knew where to look. 'No Sleep' has since been released, and Mercury is rumoured to be shopping for outside promotions people who will presumably know what to do with a band that AC/DC has said are the only band in existence louder than themselves.

Lemmy: We thought we were never going to get an American deal. Every year we went on and on and they kept objecting and objecting and we could not get a label interested. We had an album at No 4 and they still weren't interested. So, we had to go into the Mercury offices and hang them by the throat. Then they said, "We think you'd go over great in the States."

Phil: We've been trying to get here for a long time.

Chris: What do you think now that you succeeded?

Lemmy: We noticed the tomatoes are six inches across.

Chris: But seriously . . .

Lemmy: The first few gigs were a bit weird, but we didn't talk about it or anything. We just knew we were the support and just went out and did it. I was real nervous when we first got here, because I remember what it can be like to be a support band in America. But after the first three gigs I knew it would be alright.

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MOTORHEAD FROM PREVIOUS PAGE

Phil: You didn't tell us any of that, did you?

Lemmy: No sense the three of us being paranoid.

Phil: How would you know what it's like anyway? You've never supported before.

Lemmy: No, but I saw the bands that supported us get it.

MOTORHEAD did three shows in the relative vicinity of Los Angeles. One was headlining, at a 1,400 capacity hall with posh pretensions called the Country Club; the other two were supporting Ozzy's Blizzard of Oz tour at the Long Beach Arena and the San Bernardino Swing Auditorium.

For the two large stadium shows, everything that went even the slightest bit wrong was put off to the fact that they were only the support. The theory probably had some validity concerning the lack of sound checks and the wretched food, but it seemed a bit thin when the trio used it to explain the lack of radio time, good drugs, and willing women.

Challenged on the point of airplay, which seemed the safest subject to tackle, they admitted that it was a little more complex than merely marquee billing.

Eddie: I think the Americans are f--king . . . When it comes to airplay and signing deals, regarding ourselves and talking about Ozzy . . . The Americans take it upon themselves to blow that band out. They play Uriah Heep but not Sabbath, they don't sign us and yet they sign people like Def Leppard. It's the image thing. They seem to go a lot on image.

Lemmy: I'm sure they thought we all ride motorbikes.

Eddie: They know f--k all about you. They look at you and get an impression. So many people when they get to talking to you . . .

Lemmy: They say, "I didn't realise you were all right. You can talk and everything."

The band denied that the image was calculated, although they admitted that Motorhead as a group had a certain style.

Eddie: We're not into the glamour side.

Lemmy: Despite how we look, of course.

Eddie: We're into the getting out of it and falling over side of it, really.

Lemmy: The only reason we wear black all the time is because it doesn't show the dirt.

Eddie: He's right.

Lemmy: The only bit of fashion we've got are those things down the sides of his trousers. He's the Keith Richards of us lot.

The ensuing inspection of the small metal spades sewn down the legs of Eddie's pants inspired him to delve into his luggage to show off another pair, these with the Motorhead creature in multiple miniatures. Lemmy agreed that the image was partially intentional, though not contrived.

Lemmy: I was always interested in pageantry and stuff. England's got quite a tradition of heraldry and shields and coats of arms and stuff like that. So the Ace of Spades is really a logical extension of that. I got really into the pageantry of Nazi Germany because they really went to town on it. It attracts people to have a symbol that they can follow, like a flag.

The Motorhead thing came from a collaboration between me and a guy named Joe Petagno, an American artist. He's very good. He did the Dr Feelgood logo, you know the cat with the pills? And he did the Led Zeppelin label, with the wings. I told him I wanted a cross between a medieval knight and a robot, looking very decayed because I was feeling decayed at the time, and he came up with three different designs. And he even managed to get my teeth in, did you notice? It's got the same tooth missing.

A DISCUSSION of Lemmy's teeth followed that revelation, during which a photographer tried to capture the subject matter for posterity. Not being exactly camera-shy, the three Motorheads somehow managed to pose in the confines of the tiny padded cell we were in. Then Lemmy took what appeared to be a cigarette case out of his pocket. Spilling out the contents, he made a general offer of "You want some?" as the rainbow of substances scattered out over the mirrored table. Scanning what looked like an informative poster from a government anti-drug campaign as each band member picked out his favourite flavour, the photographer shrugged and said, "Sure, if it's free." Lemmy swallowed and sagely replied, "The best speeds in life are free."

Lemmy: Petagno also did the cover for 'Overkill.' We had wanted him from the start, but nobody knew where he was, so there was this one artist hired by Bronze . . . The best one was this motorcycle engine sprayed chrome, with a woman's torso coming out of it with a Nazi helmet on it hiding her face. And it had this trippy f--king oil slide behind it. It was DISGUSTING!

You wouldn't have got me on an album behind this picture for . . . You could bar me from playing music forever. I don't know where

people think we're coming from. Lucky Petagno came back in time.

Chris: What about the 'Ace Of Spades' cover?

Lemmy: That sleeve was Phil's idea, he thought of cowboys. I wouldn't have gone for it, but everyone went, "Yeah, great idea" and I was going, "That's terrible, f--king John Wayne." But it worked out really well. It was taken in a sand quarry near Barnet in London. And the sky's real. It's not touched up, it was that blue.

Eddie: I think Phil looks f--king great. He looks like Marlon Brando, I look like Clint Eastwood, and Lemmy . . . Well, Lemmy can't be changed, really.

Lemmy: Black Bart?

Eddie: Now you're stuck with that.

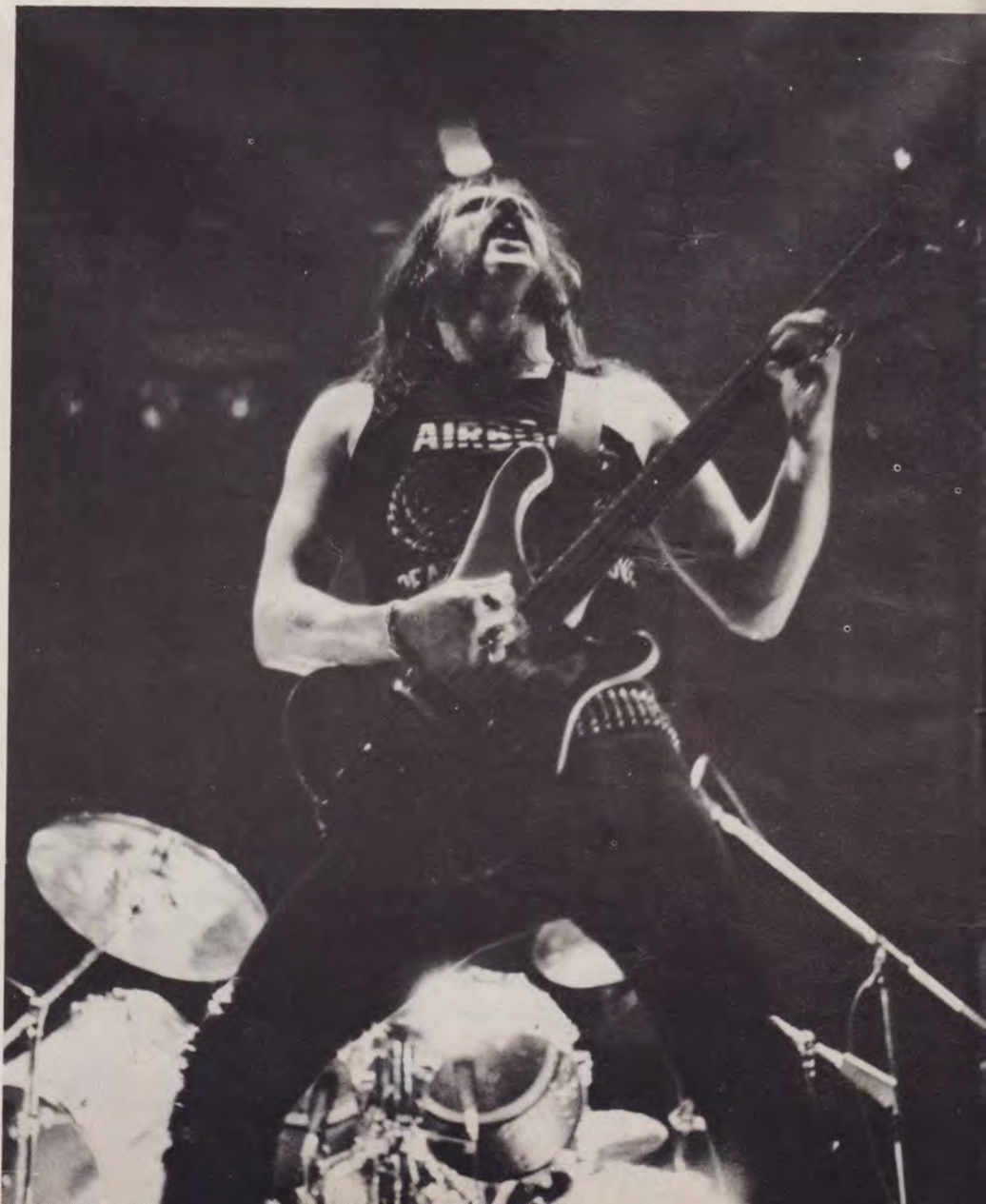
The road manager came in, providing another break during which Eddie played with his new camera by taking pictures of the photographer taking pictures of Eddie taking pictures.

Rabbit Hansen, the American with the unenviable task of keeping the Motorhead tour on schedule, handed out the stage passes for the evening. The passes were laminated aces of spades taken from decks of cards which had been liberated a few nights earlier from the casinos of Las Vegas.

Lemmy: Hello Rabbit.

Rabbit: Hello Lemmy.

Lemmy: I need some more money.





PHIL



LEMMY



EDDIE

Rabbit: That's the story of your life.

Lemmy: The story of your life, pal. You're the one I want it from.

Phil: I need some money, not more.

RABBIT left with the air of someone who's played through this scene many times, after explaining that they were probably not going to get a soundcheck. Again. A few people then shyly poked their heads in to get autographs, proving something Lemmy had said earlier about it being possible for anyone who truly wants to meet the band to do so. **Phil:** There's not much point in cutting yourself off from people who come to see you. It's all very well being superstars and hiding in your limos, but what sort of fun is that? And we don't see the point of spending a lot of money on separate transport and things. It alienates you. We work as a band and we travel as a band.

Eddie: And we all hate each other.

Phil: Well we hate you.

Chris: Doesn't it ever interfere?

Phil: What, hating each other?

Chris: No, being available to your fans.

Lemmy: Not really, because when you're on tour the tour's the interest. You go through that period of time, and after that you can go home and be private if you like. Tours are public, that's what you go on tour for. If kids come up and say hello, we'll talk to them anytime. But after the tour if somebody comes knocking on my door then they don't half get a load of abuse. Well, it depends, but some people think they own you and they don't. They only own you when you're on tour, you know what I mean?

Eddie: I get the occasional one that acts like you owe him, you know? But we do give as much time as possible.

Lemmy: You know, there are kids here who hitch-hiked from Oakland (near San Francisco, about 600 miles away)?

Eddie: If our die-hard fans hadn't stuck with us, we would have liquidated.

Lemmy: This other guy here flew about 800 miles to see us. A raving Motorhead fan.

Eddie: Those are the people you put up with the f--king record companies for.

Chris: You've got a very active fan club as well: Motorheadbangers.

Phil: Well, me dad and me sister and me sister's boyfriend run it.

Eddie: It's a family affair.

Phil: All in the family. Even our manager's our friend.

Lemmy: Half the time. (pause) The other half he's a bank.

EDDIE'S comment about the record company reminded the band of an incident involving an employee who had never heard of Mercury's recent acquisition.

Lemmy: I don't mind the people from the record company, because most of them are just

in it for the business anyway. You don't see them down in the front. Why should they be fans? The thing is, they only go for an already-winning horse.

Chris: Meaning what?

Lemmy: When a record company gives you money to put a record out, they're really only backing up an idea you've already got. I mean, you know you're going alright with the audiences. They ain't doing you no favours. The work's done.

Eddie: They give you money for your support and shit like it's some big favour, but it's only to sell their f--king records and you've got to pay it back. You haven't made f--k all and they have.

Chris: Do you have control over your product?

Eddie: Yeah, but whenever they ask you anything, whatever you say it doesn't matter because they've already done it. Our 'Ace Of Spades' album cover, right? They said, 'We'd like you to approve the cover' and we looked at it and said, 'You can't see our faces.' So they said if you don't like it, it won't come out for another four months, to redo it. We got no choice, so what do they f--king bother asking for?

And for the added New York gigs they asked if we wanted to do them at reasonable expense or come home. So we said we thought we should go home because we've got this big gig to do there and the crew wanted to get the equipment together. So we tell them that, and it doesn't matter because they've already got us booked in. Whatever you say, yes or no, it doesn't matter.

Lemmy caused another diversion, this time by throwing a magazine at Eddie. Several mutually abusive comments followed. To the Motorhead collective mentality, getting newsprint all over one's hands combined with the earlier discussion of people who were basically self-serving and somewhat less than honest at times to bring up the subject of how the press has treated the band.

Eddie: A lot of f--king journalists, they go to a concert and if they're not into heavy metal they give you a shitty review. But they don't like the f--king music before they even get there.

Lemmy: So they shouldn't have been there in the first place. Papers try not to be partisan and send somebody who's biased in your favour, but they don't mind sending somebody who hates you.

Eddie: The papers have quietened down a bit in England, but they got real f--king bad at one point. They were a right bunch of big-heads. They used to think they were bigger than the bands they were doing. I guess the top journalists get ego problems the same as certain musicians.

Lemmy: Worse, because they don't get to go on stage.

AFTER lapsing into a discussion of which writers are heroin addicts, which ones are alcoholics, and which ones are simply

stupid, Eddie noted that most journalists are more obsessed with Motorhead's volume level than the band is.

Eddie: We don't actually go for the volume, it's just that we've got such a strange sound and we got to have it so loud just to make it work. You need so much volume just to do it!

Lemmy: Actually, it's my basic inner concept that will not let me play any other way. I just like to be loud and shout and run around. Rock and roll should be Saturday night every night.

Many of Ozzy's fans had not liked Motorhead, saying that they were too 'punk'. Seeing that the last time Ozzy had played Long Beach (with Black Sabbath) the opening act had been the Ramones, it was a mildly surprising reaction.

Lemmy: We're the sort of band where you either get down to the front or you get out of the hall. Which is how it should be.

Eddie: I think we'll go over well tonight.

Lemmy: A lot of tonight's audience will be unconscious by the time we go on. Another slug of Ripple, another Qualude...

Another pause, this time brought on by a young woman wearing what might generously be referred to as an orange T-shirt who happened to be walking by the bus. Lemmy noticed she was with an escort: "No sympathy for the poor musicians." Attention diverted to outside the bus window, the conversation was taken over by the subject of palm trees and the fact that the nearby Queen Mary had an admission fee of about five dollars.

Phil: We really haven't got to see much of the States. After every gig we've got to get straight in the bus and drive through the night. So when we're actually travelling through America it's generally at night and we can't see anything. Lemmy's been here before, but it's the first time for Eddie and me. And all we've seen is hotels, gigs, and the inside of the bus.

Lemmy: At least the hotels are better over here.

Phil: Travelling about by bus it's really difficult to get out and have a look around where you're staying.

Lemmy: Because this is the transport, and you can't very well just say, 'Joe, drive me downtown.'

Eddie: The other day was great, though, because we went out and hired this motor gear, a f--king great big Lincoln. We figured go for it, you know?

Lemmy: He must have driven it all of four miles. He was afraid of killing himself.

Eddie: I kept driving it on the wrong side of the road.

Phil: Not to mention the swerving about.

Eddie: You know, when people in England tell you about what it's like to tour America, you think, 'F--king hell, the chicks must be queuing up outside the f--king bus!' Not that I saw. And then you think you've scored a chick, right, and you're sitting in a bar or whatever, and you find out she's only talking to you because she likes your accent so much!

The band and Howard Johnson agree that RIOT have got it

A TOUCH OF

H EY, MAN, this Ant Music is great — get into it! I really dig the guy!" "That music is the pits; you gotta be joking!" replies Guy Speranza, with a touch of venom in his voice and as I begin to contemplate the thought of an inevitable punch-up, Speranza gives a winsome smile and drops the subject, putting paid to any 'Riot Split' headlines that may be forming in my head. For the man who voices his penchant for Britain's biggest teen-dream is Sandy Slavin, skinbeater with one of America's heaviest (and best) Riot, and the man who qualifies as one of the ultimate wind-up merchants and japesters in rock. Therefore, I advise that you take his comments in this interview with a huge pinch of salt, and let vocalist Guy and guitarist supreme Mark Reale pass on the relevant information. Not that I'm knocking Sandy! When you've had to struggle in the way Riot have, you have to have a little craziness to keep you sane!

Regardless of whether you prefer or detest it, America has a well-documented leaning towards hard rock of the softer variety in terms of sales because it suits the airplay-dominated marketing methods employed by companies there: "These mainstream outfits are the only ones who can get contracts with big labels," says Mark, "so there are lots of real heavy metal bands who you never hear about because the labels want immediate returns for their investments and not bands who'll break in three or four years' time. They don't know how to cope with cult-following groups. It's not that we're knocking the bands who play the more commercial music, though."

"No way," agrees Guy, "I listen to all kinds of music, including bands like Journey, and Styx. I wouldn't say I like it, although Steve Perry is one of my favourite vocalists and I wouldn't say it's real heavy metal, although they try to play up that side of their image a bit. The stupid thing is that the

kids are out there — they want to hear bands like Riot, and Y & T 'cos heavy metal's the backbone of rock 'n' roll. But the problem is that these kids are teenagers and the executives at the companies are 30 or 40 years old and into Barry Marilow or something and they can't relate to what's going on. They react the same way to rock 'n' roll — it's got to be slick and polished."

So if you don't associate yourselves with the US concept of metal, your influences are presumably British, Mark? "I guess so. I liked a lot of the old British guitarists like Blackmore, Clapton and Beck but I like all good guitarists and of contemporary ones I like Rik Emmett of Triumph very much, but their show is so corny. It's like a circus with all those raps. We were on tour with 'em and saw some great things though, like Gil Moore does a rap about the 'Allied Forces' and talks of the short and the tall, holding his hand high above his head for the tall and putting it on the ground for the short — usually! One night he talked of the tall with his hand on the floor and vice versa, which just about sums up their show — a spoof!"

While I agree to a certain extent, Rik often makes up for it with some breathtaking

fretboard fury. However, he told me that he couldn't play with another guitarist in the band, so how does Mark feel about playing with Rick Ventura?

"We base the show around myself, if that doesn't sound too immodest but we get more variety through Rick — for example his tunes are more soulful than mine and allow us a change of mood when we play live, which is very useful when you headline and have time to play around with. It's different when you support 'cos then you've got to get out and deliver all your energy at once."

"Which is why the old drummer died y'know," says Sandy. "He didn't have the energy and collapsed. I've visited his grave!"

I T'S obvious that Riot don't particularly go head over heels for sanitised metal, so how do they consider the music of Saxon, whom they should have had ample time to peruse on their last British tour?

"I'll tell you first it was real nice touring with them, except for Biff giving me cups of tea all the time," exclaims Guy, obviously preferring his customary (Swords and) Tequila. "Yet I find that their music's somewhat

vacuum-packed. What they do they do well but I'd like to think that our range is wider and that we're more versatile."

It's true that most people seem to rave over Riot and the press has been very favourable to you here, so how do you react if someone puts you down?

"It's good for us as a band when we're given a bad review, so long as it's constructive criticism. We'd like journalists to be honest in what they write and that we're not just patted on the back all the time."

"But the last journalist who gave us a bad review died under mysterious circumstances, didn't he?" says Guess Who?"

However, unperturbed by this information I am willing to go down in print as saying that I have seen a distinct improvement in Riot on the latest album 'Fire Down Under', in comparison with the band's previous 'Rock City' and 'Narita' releases. The quality of those first two albums was generally average, except that each one contained two or three absolute stunners. The likes of the electro-shock violence of 'Rock City' (the track) and 'Road Racin', which leaves you standing after 10 yards, were enough to propel Riot into the limelight and the early promise



KLASS

is more than fulfilled on 'Fire...'. Almost every track carries out a devastatingly lethal attack of savagery that nevertheless never fails to capture a haunting melody within its rock hard foundations, displayed at its best on 'Outlaw' and 'Altar Of The King'.

"Probably a fair assessment of what we've done so far," Guy is quick to point out. "We've been doing pretty much the same all along, only that we get better all the time. We're insular to trends in the best possible way in that we just keep on playing what we want to — we're not a Heavy Rock spoof in the way that Triumph is, or Motorhead with their over-the-top 'Denim 'n' Leather' image, although no doubt both bands are sincere in what they do."

I'm glad to hear that we're all agreed on the quality of 'Fire Down Under' which leaves only one matter to be answered:

Why the hell did Capitol deem it "commercially unacceptable"?

"That all goes back to what I said earlier about executives being totally out of it. They had no idea of what was wanted and that took us into a huge legal battle with the label to get out of our contract, and all the petitions and everything else. We're really grateful to Iron Maiden, Krokus, Praying Mantis and Motorhead who all signed the European petition."

Mark is pretty thrilled about new label Elektra:

"Yeah, they're great to us and know how to give us the push we need — this is about our millionth interview since we signed with them and so we reckon things are going fine now."

AND how about your reputation in Japan, since you seemed to have quite an interest in the country at the

time of 'Narita'?

"The cover was based on what was going on at Narita Airport at the time, 'cos there were huge protests at the airport being built on sacred ground; that's the meaning of the skulls on the cover ("I thought it was a tribute to the old dead bass player," chimes in Sandy). We have not actually been to Japan yet, but Victor, who are our company over there, have done well for us. That's about as much as there is in it."

You're big in Japan then, and we know the situation throughout the States, but how about your own back yard? What do you think of 'Noo Yawk', apart from being the home of many an excellent hard rock outfit, such as The Rods, Kiss, Twisted Sister and The Good Rats?

According to Guy "It's totally trendy. You know, they try to pick up on any new craze, mainly from Britain, that dies on its feet in the States usually, and we don't really like it. The same goes for LA too; they don't have anything new to offer — just a bunch of posers really!"

Which is just what Riot are

not. Listen to Mark:

"I love music and I play heavy metal because I love it more than anything else. I don't think I even want to be a major star like, say, Rod Stewart, and just put out records for the sole reason that they'll sell a lot. That would be no good to me."

ANYONE who has witnessed Riot live will know that this is one band which is not doing it for the money. They have had a harder time than many a lesser band, what with line-up changes galore and a multitude of different labels, but "there was never any question of us splitting up." They are a band who have learnt gradually until now they stand proud as one of rock's best. They are their own men and play with such fire and assurance that it can't be long before they have the drawing power to fill the major concert venues on their own. I sure hope so at least. Mark gave me a quote which sums up where Riot stand and is a fitting way to end:

"If you're gonna play heavy metal, at least play it with class," and that's just what they do.



METAL MASTER

Check your

HM IQ!

Magnus Mayhemsson, world-renowned Icelandic HM highbrow, and part-time Kerrang Kwizmaster, sets another 75 mind mincin' brain bustin' HM questions. Your time starts . . . now!

- 1) Who did the Wango Tango back in 1980?
- 2) Name Girlschool's first single and the label on which it was released.
- 3) What was Pat Penatar's debut album called?
- 4) Who recorded (a) Rock Candy (b) Candy Store Rock (c) Brighton Rock?
- 5) Who's 'got the rock 'n' rolls again'?
- 6) QUE SYBIL RIL — anagram of Boston-born singer/guitarist.
- 7) Have there been (a) eight (b) nine or (c) ten official Led Zeppelin LPs?
- 8) Name the former Molly Hatchet vocalist now fronting his own band.
- 9) Which US outfit scored a hit with 'Hold The Line'?
- 10) Who is the drummer with Praying Mantis?
- 11) Who unleashed a cherry bomb?
- 12) This American combo keep their toys in the attic.
- 13) What do Larry Wallis, Bernie Marsden and Mick Bolton have in common?
- 14) Who did Cliff Williams replace in AC/DC?
- 15) Two famous Irish musicians were once in a band called the Black Eagles — who were they?
- 16) Producer of Def Leppard's first LP and numerous Priest albums.
- 17) US 'pomp rockers' who took us to the point of know return.
- 18) Who called Dr. Love?
- 19) Name Blue Oyster Cult's two live albums.
- 20) What was the title of Riot's first LP?
- 21) In which year did Van Halen first come to Britain?
- 22) With which European HM outfit is Udo Dirkschneider lead singer?
- 23) Which American band was Joe Lynn Turner in before he joined Rainbow?
- 24) And who was Gary Barden with before he teamed up with Michael Schenker?
- 25) What was the last UFO studio album before their live 'Strangers In The Night' LP emerged?
- 26) Which Canadian band released an album entitled 'The Whole World's Going Crazy'?
- 27) Name the label on which Gillan's 'Mr Universe' LP surfaced.
- 28) Graham Bonnet once scored a top five single when he was in a group called The Marbles — name that song.
- 29) Who registered nine on a ten scale?
- 30) Whose current album is called 'El Loco'?
- 31) What was the first Whitesnake album to feature both Jon Lord and Ian Paice?
- 32) What was Van Halen's original name?
- 33) UFO's Paul Chapman is a relative of Rockpile's Dave Edmunds. True or false?
- 34) Who is Mars Cowling?
- 35) With which band is Norbert Krief guitarist?
- 36) Which US outfit gazed into a 'crystal ball' and came across 'pieces of eight'?
- 37) Tea drinkers with a fancy for sixth-form girls?
- 38) In which Canadian city were Rush formed?
- 39) Who once told a tale of a 'great king rat'?
- 40) What was the title of the last Sabbath studio album to feature Ozzy?
- 41) This Birmingham band ruled a kingdom of madness.
- 42) Name Motorhead's first single for Bronze Records?
- 43) Who produced Judas Priest's 'Sin After Sin' album?
- 44) On which AC/DC album does the song 'If You Want Blood' appear?
- 45) Which Stateside outfit does Ricky Medlocke front?
- 46) These lads claimed to have no fun after midnight.
- 47) What is the title of Scorpion drummer Herman Rarebell's solo album?
- 48) Which, previously unreleased track, is on the b-side of Rainbow's 'Can't Happen Here' single?
- 49) US-based combo suffering from double vision?
- 50) What was the actual date of the 1981 Monsters Of Rock festival?

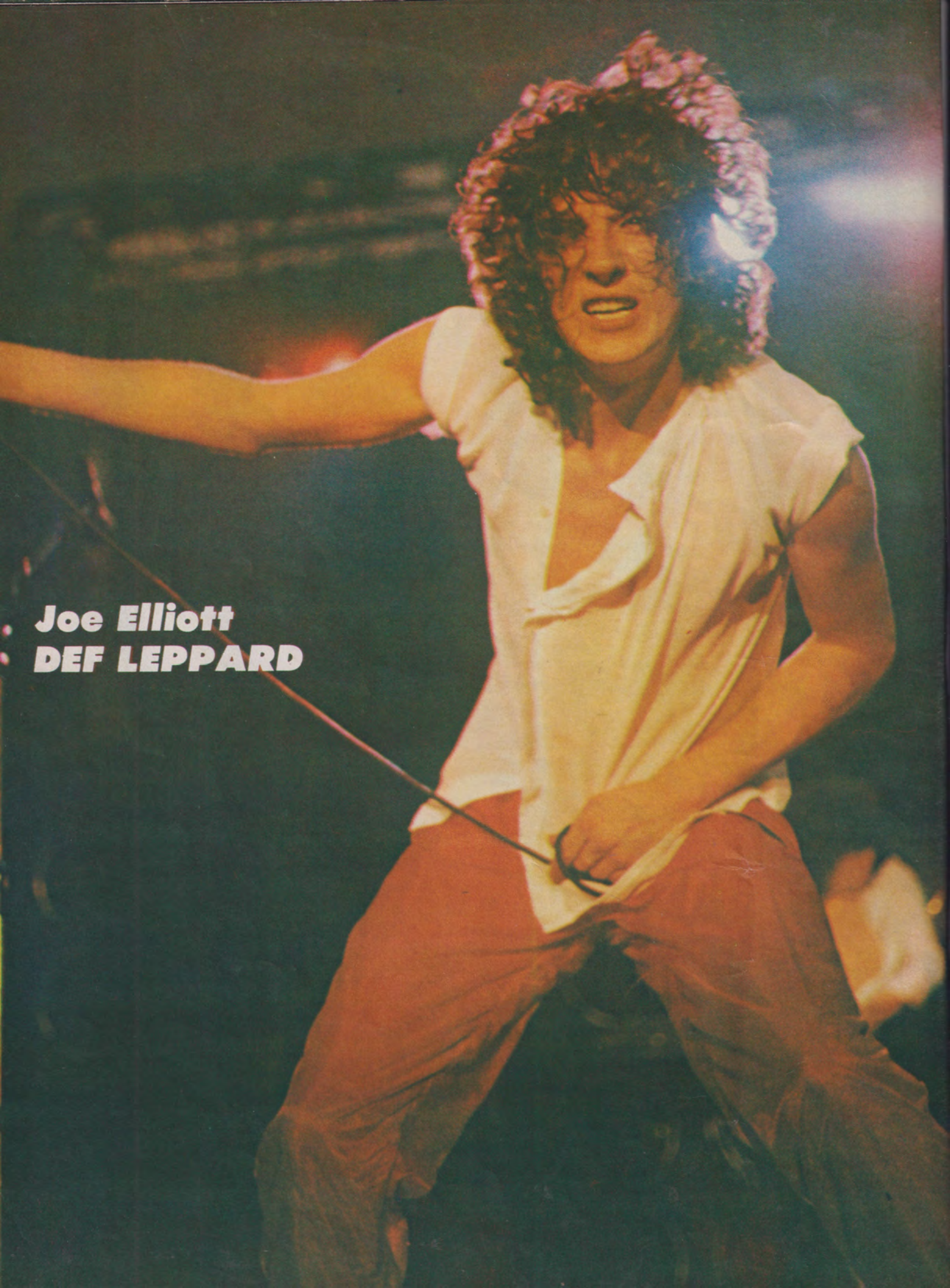
MIND No 2

- 51) Can you remember the bill?
- 52) Who was Budgie's long-serving guitarist prior to John Thomas?
- 53) Who played drums on the first Michael Schenker album?

- 54) They kept a 'metal rendezvous'.
- 55) Name the bassist and drummer in the Jimi Hendrix Experience.
- 56) This man was down to the bone and opened for Nazareth last year?
- 57) Name the Girl drummer formerly in Broken Home and Gillan.
- 58) In which year was Deep Purple's 'In Rock' LP released?
- 59) Boston's Tom Scholz used to work for the Polaroid company True or false?
- 60) This 'heavyweight rocker' made screen appearances in 'The Rocky Horror Picture Show' and 'Roadie'.
- 61) What is Zeppelin's John Paul Jones real name?
- 62) What were the three songs featured on 'The Soundhouse Tapes'?
- 63) Who was 'twice removed from yesterday'?
- 64) What was Saxon's Bif singing about on the track 'Dallas 1pm'?
- 65) Who is the famous brother of Black Sabbath's current drummer?
- 66) Lionheart's Steve Mann was formerly in a band who toured England with UFO — who were they?
- 67) Name the two drummers who have been in Kiss?
- 68) Who released an LP titled 'Dog And Butterfly'?
- 69) Name Cheap Trick's current bass player and also his predecessor?
- 70) Who produced 'Cultosaurus Erectus'?
- 71) Which British HM outfit recorded a song called 'Lady Of Mars'?
- 72) Name Rose Tattoo's lead singer and also their recently departed guitar player?
- 73) Once a member of a legendary hard rock band, this man released a solo album titled 'Private Eyes' — who was he?
- 74) With which group is Dave Lloyd lead singer?
- 75) 'Is it hard enough, is it loud enough?' The name of the song and the group please.

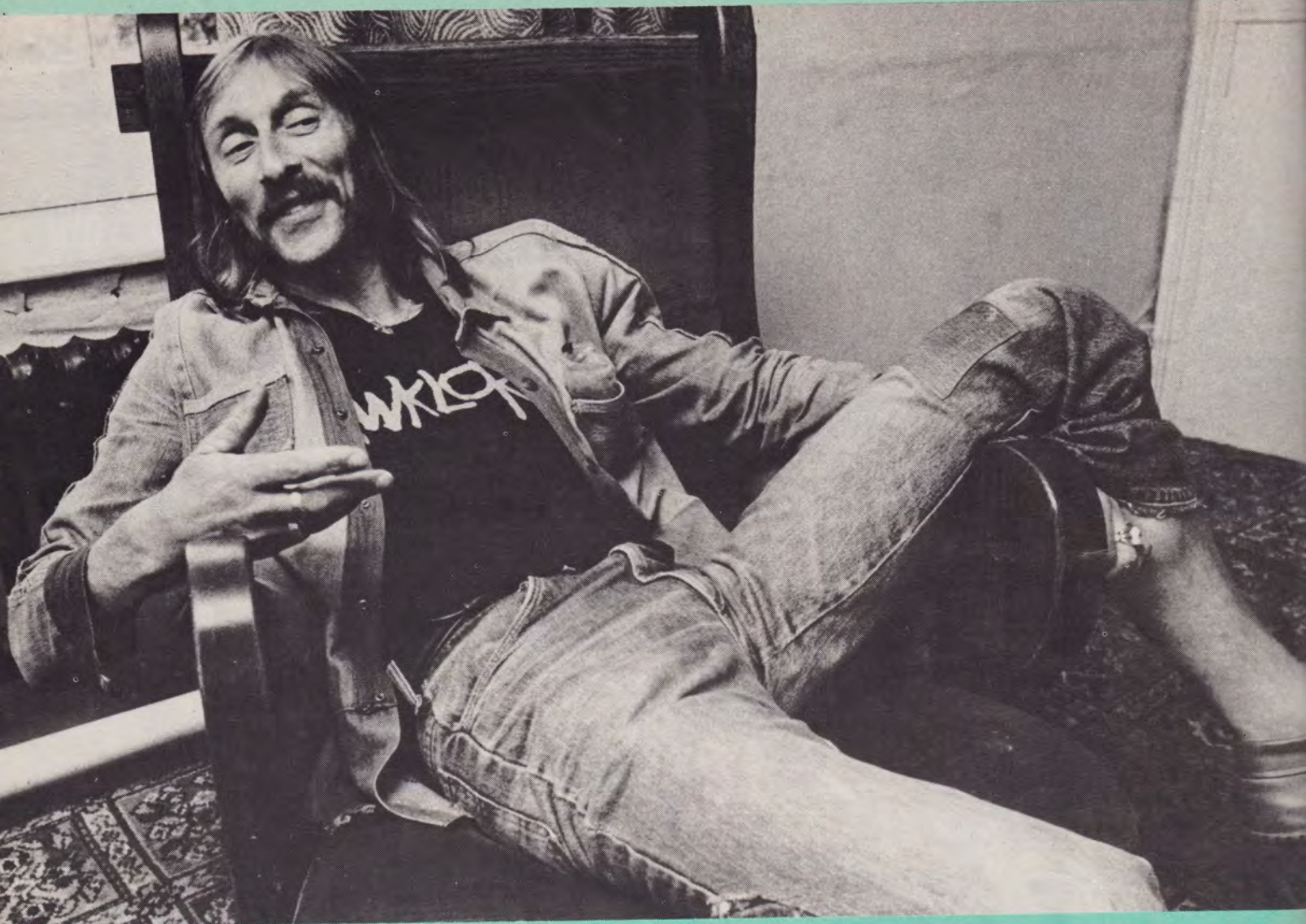


**Answers and HMIQ rating
on page 40/41**



Joe Elliott
DEF LEPPARD





DAVE BROCK: "We don't try to make people ill."

BROCK'S FIREWORKS

Dave Brock, master of Hawkwind, guarantees Chas De Whalley that their new album, 'Sonic Attack', will make your eyes water

"YOU hardly ever hear the real Hawkwind on record, you know."

Dave Brock's face wears a look of distant amusement. "It's almost always watered down. You can see the real Hawkwind playing live and hear it playing live because what we really are is a live band. But on albums? You'll have to look elsewhere if you want to hear the REAL Hawkwind."

Dave Brock's eye twinkles mischievously but it's hard to tell if he's smiling or not. This is the Champion of the Cosmos, remember. The Lord of the Hawkwind and a real veteran of the Psychic Wars. The more mundane

aspects of life hold little meaning for him any longer. Which isn't to say that he's perpetually stoned out of his head, despite Hawkwind's notorious reputation as one of the few truly psychedelic bands Britain has ever spawned. But he certainly looks like he should be. What with that straggly shoulder length hair, an ashen complexion, an old granddad undershirt and even older flared jeans. In fact at first glance he looks like one of those acid casualties for whom the sixties ended all too soon. The sort you might expect to see shuffling round the corners of Ladbroke Grove or Villiers Terrace.

But this man is no walking disaster area. A hippy, and an ageing one at that, he may be. But a boring old fart? Never. Dave Brock is pretty much 'on the case'.

But well mysterious, mind. I mean, what's with all this

slagging your own albums? They can't be that bad surely? And if they are, who's to blame but you? You played on them after all.

"Oh no. I'm not saying they're bad. Not at all. Of course, I'm always slightly disappointed with something or other on each album. But any creative musician is. You hear something you played back in the studio and you think: 'Oh, I could have done that bit a lot better'. But that's standard. Ask anybody in any band. What I'm saying is that those magic moments you get when you're playing live can never be captured on albums. It never quite happens how it should in the studio, although you can get really close to it.

"Our live tapes are where you can hear the real Hawkwind. They're true reflections of the mysterious goings-on on stage. We've got some live recordings of 'Damnation Alley'

from 'Quark Strangeness And Charm' and 'High Rise' from 'PXR5' which you should really hear because they're unbelievably together."

But if they're not available . . .

"They are, they are. You can get them on cassette through Weird Tapes. That's a little label we run with our fan magazine editor Brian Tawn. We put out all sorts of things on Weird Tapes. It keeps Hawkfans going. In the New Year we're going to put out a proper EP of the 'Sonic Assassins' which we recorded in 1977 when Bob Calvert had gone right . . . loony. It was recorded at a gem of a gig. That's the sort of place you can find the real Hawkwind."

FOR many fans, of course, Bob Calvert personified the real Hawkwind. A gentleman and a scholar. A great mime artist, a

rivetting singer and a man with a literary imagination second to none. Hawkwind's original 'poet in residence', Calvert went on to pen the outrageously raucous 'Silver Machine' which broke the band out of the underground and into the charts in 1972. He would prowling round the stage like Biggles on a bad trip, all leather jodhpurs and airman's goggles, using a megaphone to harangue the audience like some acid agitator. His sense of sci-fi theatre and sheer personal presence not only helped Hawkwind to one of the most 'amazing' stageshows of the early seventies but also cast its shadow across the tender young minds of those who were later to rekindle the Hawkwind flame and stride over the edge of time and into the eighties with it. Punk youngsters like Johnny Rotten, the Buzzcocks' Pete Shelley, the Stranglers and the Psychedelic Furs.

"So many of those guys have come up to us and said 'Oh, we used to come and see you all the time and get really out of it. If we hadn't got into Hawkwind we'd never have started getting bands together.'" Dave Brock shakes his head and laughs.

"And all the singers say they modelled themselves on Calvert. Especially Johnny Rotten. Bob still plays with us occasionally, you know. On the last tour he did 'Sonic Attack' with us a couple of times. Using his megaphone. But he's off doing his bookwriting now. He's just had a novel published called 'Hype' which is really good and he's been doing some one man shows as well. We saw a couple of them. They were OK."

Dave Brock speaks dispassionately about Calvert, for so long Hawkwind's lone intellectual and their uneasy bedfellow. Brock shows neither animosity nor affection. In fact he treats the subject with the same diffidence he brings to everything else. He does crack up occasionally, mind you. Breaking into roars of laughter at some private joke our conversation touches upon in passing. But basically speaking, he comes across as a fairly serious and singleminded fellow with enough going on in his brain now not to need worrying about the past.

Dave Brock is the cornerstone of Hawkwind, you see. The point around which pivots this space rock band to end all space rock bands. He was in there with his guitar when the 'Wind first brought electronic mayhem to London's Notting Hill in 1969. And 12 years later he's the only one who is still there, mapping out the Universe with his electric guitar and his two flower-power painted speaker cabinets. Robert Calvert has been and gone a score of times, Lemmy has played his part, Stacia danced her way to oblivion and Simon House soared his way to Europe and the David Bowie band. Even the legendary Ginger Baker has served his sentence beneath the leather wings. But when it all comes down to dust it's Brock's shoulders that bear the heavy weight of Hawkwind responsibility.

Maybe that's why he spends so much time leaning against walls.

IN their earliest days, two years before 'Silver Machine', Hawkwind created quite some controversy and not a little notoriety when the brain splitting volume of their PA and the retina scorching intensity of their lightshow laid audiences low like German machine gunners on the Somme. Fainting and acute nausea were apparently so commonplace at Hawkwind gigs that the band's name came up frequently in local council meetings as a public menace, while who knows if they weren't mentioned in the Lancet as a potential threat to Public Health?!

Fuddy duddy officialdom had only to take one look at the face-paint and the weird wizard's mantle of power to be convinced that this group of undesirables were plainly high on some sort of drug that would make angel-dust seem like aspirin.

But some dozen albums and three thousand odd gigs later Hawkwind have cooled it just a little. Mind you, their most cerebral period of the 'Astounding Sounds, Amazing Stories' and 'Quark Strangeness And Charm' albums has given way to the more cranium crunching once again. As their latest album — and first for RCA — 'Sonic Attack' proves. Loud, raucous and rampant. But what about the old mind-expanding processes and the psychedelics? Dave Brock is well wary of talking about them.

"The less I say the less hassles I get. But things have changed a little if not a lot. It's all down to your state of mind, really. Like I used to mix all our albums when I was tripping. Right up until the 'Astounding Sounds' album. Some of those mixes turned out to be really strange. Embarrassing some of them. But at the time they sounded fantastic. Naturally."

"But this new album has a lot of weird sound effects on it. Listen to it on cans and there are lots of sub-sonic sound frequencies which will make you jump out of your chair. At high volume, at earthquake velocity, it will actually vibrate things off tables. We broke a lot of

coffee cups with it. I guarantee it will make your eyes water. But we don't try to make people ill. We try to create real sensations. We were hoping to use a quadrophonic PA on the last tour so that we could spin the sound round the speakers in four corners of the hall. But it didn't prove practical because the lightshow we had was too large. But we're hoping to have it for next year."

Hawkwind have long been famous for their stage sets, like the awe-inspiring Atomhenge they toured with in 1977. At the moment though, it's their lightshow which makes Dave Brock's eyes mist over with pride. It goes under the name of the Astral Projector and is the brain-child of an old Hawkwind associate of many years standing, John Perren.

It has stunned audiences round Britain all through the Summer and the Autumn as Hawkwind's road schedule has taken them to festivals in Glastonbury, Stonehenge, and Devon as well as an exhausting tour of the major halls in most of the major cities which booked up the whole of October. With another week of Christmas dates in the can Brock has few worries about the band's grassroots supporters who are still flocking to gigs in their thousands. But he wouldn't mind a little more respect from the music press.

"We're pulling great crowds, and the albums are still going into the charts, so we aren't exactly suffering because nobody is writing about us. But it's a bit frustrating to know that you're working away and being ignored totally. We've done so many things that nobody has heard of which I would have thought were newsworthy. Like we were top of the bill at the Glastonbury festival this year and the whole thing was running so late they pulled the plug on us halfway through the set. The crowd went berserk and smashed the stage. But all the journalists wrote about was Judie Tzuke and New Order. They were so boring too. I do that sort of thing at home. And they were out of tune!"

NOW that may seem like the last words of criticism you'd expect from the lips of the man who got his first big break with a thing that was so out-of-tune it was almost atonal. But the rough amphetamine rush of 'Silver Machine' peaked long ago into the steel-edged sound of present-day Hawkwind. So when it comes to initiating young bloods Hawkwind Brock requires more than mere bravery. He wants real battle skills too.

"It was a real struggle getting this band together. Like in May we had a record deal but no band and we had to have the album finished for the Summer. We auditioned drummers and keyboards players by the dozen but none of them were right. In the end we looked back among ourselves and our friends and found Martin Griffin who used to drum with the Hawklords and runs a studio of his own in Cornwall. But there was nobody around good enough to play the synthesisers so bass player Harvey Bainbridge and myself decided we'd play it between us. That only leaves Huw Lloyd Langton on guitar but he's been with us on and off for years."

"We got everybody together and went into Rockfield to do the album and Martin promptly caught German measles so we had to stop. It was terrible. There was real panic in the ranks. So I went home and got all my eight track tapes I'd recorded of the band rehearsing and transferred the ones we wanted onto the 24 track and worked them up from there."

"In the end a good half of the album turned out to be things we'd recorded at home. Just cleaned up a little. 'Sonic Attack' itself is completely and utterly live, in fact. To the extent that there was a jet flying over while we were playing which you can hear if you listen carefully. That's why that track sounds so peculiar compared with all the others on the album. But that sort of thing always seems to happen to us. No matter how well we plan it we always end up under pressure. The screw turns . . ."

And the Hawkwind blows.



Pix by Fin Costello

HAWKWIND



RUSH



EXIT... STAGE LEFT



A RUSH UPDATE BY RUSH DRUMMER NEIL PEART



... Now, where was I?

Oh, yes — "so" I — there we were, in the spring of 1980, deciding "not" to make this live album then, but to make another studio album ('Moving Pictures') instead. That was it.

And then we — (what year was that again?), right, right. "Okay": So we went over to the UK, recorded some shows over there, some of which would make up side two of this live record, notably London, Manchester and Glasgow. The spontaneous choir of Glaswegians singing along with 'Closer To The Heart' is something we particularly wanted to capture, as it is a response native to British audiences, and sounds great! After that, it was —, it was "what"? Why am I asking you?

Wait, I know! We went out on tour again for about a century, through most of the US, and some of Canada. More shows were recorded: Toronto, Montreal, Ottawa, Vancouver and Edmonton, all of which show up on sides one, three and four. We also filmed the Montreal show, which we hope to put together as our first real concert film. We have made a few videos to date, both live and "lip-synched", but this is our first venture into film and we are very excited at the results. We'd never seen ourselves before!

What else? Well, we had a pretty good year, the album and the tour went very well, we became fast friends with the guys from FM, went to Cape Canaveral for the launch of 'Columbia', saw some good movies, read some good books, heard some good records — what? Oh, the "album". How droll.

Playing live and playing in the studio are as different as talking and writing. Both are very satisfying, and certainly equally difficult to do well, but one is spontaneous and irreversible, while the other is controlled and infinitely correctable. Like talking, it can also be a case of "the wrong think at the wrong time", and one ends up with a mouthful of feet (or drumsticks!). In the studio, however, it is more like writing something down; you just keep going over it until you get it right. And if you can't just throw it away. No problem.

As soon as the extra microphones go up, and the mobile recording truck is in residence, somehow things are different. There's no ignoring it, and everyone feels compelled to be deadly serious. Whereas a show usually presents a fresh sheet, and "another chance to get it right", (thanks, Cameron), each take in the studio is "The One", and a lifetime

commitment. (Well a few years, anyhow!) When the two worlds collide, it creates a real "pressure zone" for us. How well I remember the vision of two reels of recording tape revolving every time I hit the wrong thing, or broke something, or my brain went wandering in another dimension. Oh, sometimes we play pretty decently. Except when we "know" — it's "The One".

So there we were with 50 rolls of two-inch tape, off to the Laurentian hideaway of "Le Studio", to begin the selection and mixing of the best we could find. Yes, we made a few repairs. A part here and there would ruin an otherwise perfect song, caused by technical problems, a sudden out-of-tuneness, or the aforementioned "brains-in-other-dimension" for a moment.

So we patched up the odd bit here and there, of course nothing was added that wasn't there before. These things are easily laughed off and forgotten in the heat of performance, but hard to live with over the long term. It would be so much easier if we were just perfect!

Such as it is, we're all very proud of this one. Everything has improved so much since our last, somewhat uneven, live

effort — 'All The World's A Stage'. (That was by a different group). Once again it's a kind of anthology album, a summation of the live highlights of our previous four studio albums, and a couple of older reincarnations in 'A Passage To Bangkok' and 'Beneath, Between And Behind' (affectionately known as 'BBB' for obvious reasons). Then there's our smashing version of 'Ebb Tide' before 'Jacob's Ladder'. Exciting stuff!

The observant will notice that Broon gets the sole production credit this time, as we were too busy playing on stage during the recording, and too busy playing outside during the mixing. We did find time to write a couple of new songs, and even recorded one called 'Subdivisions', which we hope to mix and release sometime soon. It was nice for us to write something new all by itself, and then spontaneously decide to record it just like that.

It's also got us excited about the prospect of our next studio album, which we will start work on next spring. After a short tour of Europe, a short tour of some of the places in America that we missed last time, and — wait a minute! It says "Time Off" here. There must be a mistake!

Oh, that's "next" year.

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VEE HAF Vays Of Making You Buy Dis Album! The krazee kraut goosesteps down Hampstead shopping precinct brandishing an armful of copies of 'A Nip In The Bud' — his debut solo offering. Well, not really, but it does sum up his opinion of EMI Records who seem to be constantly turning a deaf ear to Herman's desperate pleas for a 'leete beet off promotion.'

"I don't understand their attitude, EMI haven't spent a penny to help push my album, yet I heard they just put nearly £400,000 into the 'Queen Greatest Hits' album."

His sentiments are pretty understandable, a greatest hits style release is virtually self-saleable. The cuts are already there on masters, the only expense incurred should be pressing and printing, and possibly one or two ads in the music press. Herman's name is enough to generate interest in the album, but whilst we were drinking the Rainbow Bar dry, an enormous number of fans came up and expressed their problems in obtaining the record. So just for the record, the album IS out and has been for quite a while now, and if your local stockist ain't got it, tell em to get onto EMI.

To co-incide with the release of 'A Nip In The Bud', Herman is talking time away from his daytime job as drummer with The Scorpions, to tour the country (assuming EMI let him).

"I don't know what sort of venues we'll be playing in, if the album charts, and I'm pretty confident that

I GOT STUNG

Scorpions drummer, Herman Rarebell is not quitting the band, he's just trying to promote his own solo album, 'A Nip In The Bud'



Herman Rarebell: no divorce

it will, then it's possible we'll aim at the larger halls like Hammersmith Odeon. The music is perhaps heavier than The Scorpions, I've always found that The Scorpions are more of a rock 'n' roll band, and this solo work has allowed me to play music more in the regions of heavy metal. It's very experimental, there's even a heavy funk track on the album which is out as a single, I'm very keen on experimenting with different kinds of music, maybe we'll do a heavy metal reggae song

next — Dave, the guitarist in the band, is one of the most accomplished musicians I've worked with, and as we've known each other for nine years, we seem to be able to produce the desired effect with the minimum of communication."

On the back of the album, there's a credit to 'big daddy Rarebell', and apparently, Herman's old man managed to do quite a bit of damage to various valuable artifices during the recording of 'Nip In The Bud'...

"Yes, he actually destroyed THREE cars, a tractor and a house!! The first time was when I asked him to drive my car up to the studio, in a small sedate village on the Luxembourg frontier. The studio was in a house on the top of a very steep hill. He got the car up the hill okay, but he must have left the brake off or something, because I came out just in time to see my car roll down again, and finally smash into a tractor that was parked half way down. The second time, he drove a car into somebody's front room, in fact on the same hill he

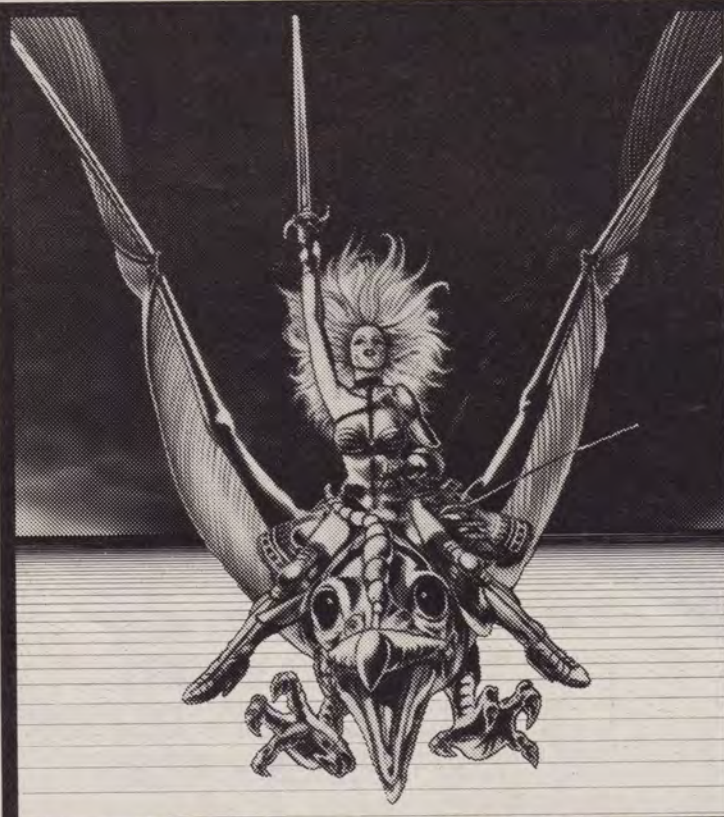
crashed the first car, and finally, to top it all, he had collected my car from another village about 10 kilometres away, and managed to smash it up on the way!"

But in fact there's not only two generations of German eccentricity in the Rarebell family...

"Oh, God, yeah!! My grandfather, who is 90 — in fact he was 87 three years ago — (everyone dissolves into laughter at this philosophical remark) persuaded me last Christmas to take him to a whorehouse. He said: 'I can't ask your father so you'll have to organise it for me'. Anyway, I found a discreet establishment, and took him down, and waited in a bar for him. And waited. And waited. Two hours later he came out with the biggest smile I've ever seen on his face. I swear he lost 20 years that afternoon!!"

Anyway, to close let's try and get a bit more serious. Herman wishes to stress that this current solo venture does not mean he'll be leaving The Scorpions, obviously he will be spending a lot of time in London sorting out a tour — in fact in typical style he plans to call the new band Panzer after the German tank of the Second World War — but the Scorpions are currently taking a breather.

"I am the only Scorpion who can speak enough English to do press interviews so I think they might be losing their sting if I was to quit. I like playing in The Scorpions, but I play FOR them. On this solo work I am playing for me, so it comes as a release, not a divorce."



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I'M ROT THE DRUMMER

ME! I'M FRANK, BASS GUITARIST AND ANYBODIES!

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I THINK ZAG HAS CRACKED UP!

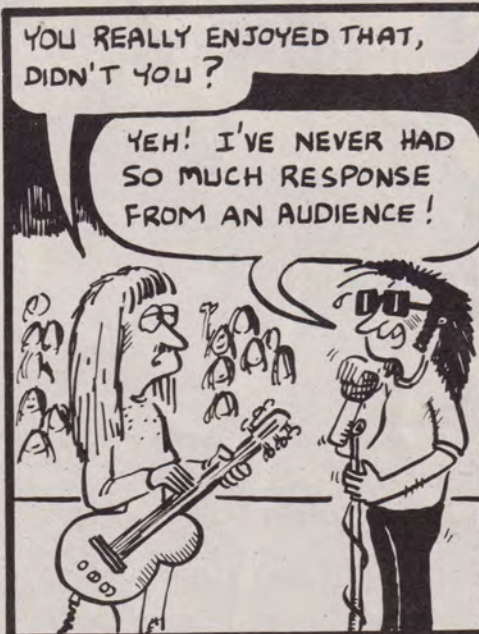


HE'S LOST HIS MARBLES!



YOU REALLY ENJOYED THAT, DIDN'T YOU?

YEH! I'VE NEVER HAD SO MUCH RESPONSE FROM AN AUDIENCE!



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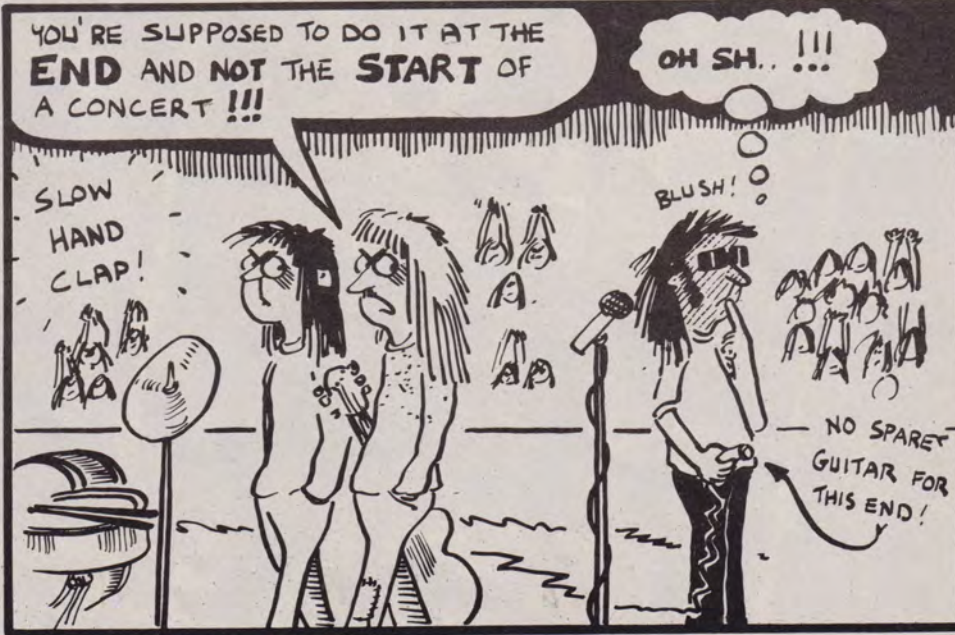
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OH SH... !!!

BLUSH!

NO SPARE GUITAR FOR THIS END!

BIG BUCKS\$

**That's what
A I I Z are
after. Howard
Johnson thinks
it's as easy
as A,B,C**



IF there is just one single by a new hard rock band that you should not fail to hear this year, then lend your discerning ears to A I I Z's 'I'm The One Who Loves You', for it contains the poise and power balance that is so often absent amongst young bands, that when it appears on a disc you are sorely tempted to fetch your tube of Uhu and make sure it cannot ever leave your turntable. Yet A I I Z's achievement is doubly surprising yet exhilarating, because although the band arrived on the scene in the spotlight of much company hype and support slots galore, their early material, such as the debut live album 'The Witch Of Berkeley', were pieces of enthusiastic noise but little better, as the band themselves were the first to admit.

My interest aroused by the dramatic change in A I I Z, I soon found myself in the home of guitarist Gary Owens and lead vocalist brother Dave to discover more. Gary was quick to answer how they achieved this early explosion, modestly telling me:

"It was mainly myself who organised that. We got a band together and we were really useless, even though we reckoned we were good at the time, like you would do. We did a few gigs around the pubs in Manchester suburbs. But those weren't the right places for us to be playing — we didn't enjoy it, and so we began organising gigs in local school halls. The first one we played drew 400, the next time there were 800 there and then we got nearly a thousand so we were obviously going down well.

"The next thing to do was to get companies interested so we arranged another gig, invited six companies down, phoned up a management group and asked them to represent us 'cos we didn't know a thing about contracts. They liked



us and we signed a management deal with them which was followed by a really good deal with Polydor — in fact the best one any new band's had for five years. That's why we can keep going when other bands of our size are all dropping out of the business."

Which is all good news if the public can see you and like you enough to buy your records. So how do you keep the momentum going to keep moving on?

"Well, Polydor haven't done anything in the line of promotion — they're good at doing the simple things, like making the records and sleeves, but nothing else. In fact, they're one of the worst promoters but we have to stick with 'em now 'cos they've backed us financially and they believe in us."

"Of course the tours have helped us and they were a good laugh too. We'd play with Girlschool any time 'cos they're a great bunch of people and Sabbath were good to us too, even if they were a bit mega-starish. Actually, I've been to stay at Tony Iommi's house three times and seen his guitar collection. They didn't actually speak to us for most of the tour except at the Hilton in London when we played the Hammersmith Odeon four nights running. Dio came up to Dave and started to chat with him about singing and Iommi came to me. Each member went to his opposite. It was a good night and we all got pissed! They were always polite and invited us into their dressing room every night for a drink."

"But you can only go so far in Britain, so we want to keep things going abroad. We might be doing a European Tour with AC/DC and 'Valhalla Force' was a Top 40 single in Sweden (can't resist a quick 'WOW' there!) and we haven't even played there. We want to go to the States and work there because we're sick of touring here — you lose too much money and you can't afford to do that for too long."

ONE may claim it's selling out on the British public but it is, in fact, eminently sensible if the band wants to keep going. So it's up to us, the British fans, to keep them here if we want them and, apparently, some cities don't.

"The British audience varies from town

to town — there are two cities where we just can't do a thing right in the fans' eyes. One's Birmingham and the other's Stoke. In Stoke it's incredible — we have the intro tape, the dry ice and explosions which is a really great way to open the show, and after half an hour some of 'em are asking 'Is the band on yet? It's impossible to get through to 'em. On the other hand, if we went to Cardiff we could sell out a 4,000 seater on our own and in Scotland, well they're just mad if they like you — you're a bigger hero than Kenny Dalglish then!"

"We've only played a few gigs outside Britain, like the Paradiso in Amsterdam and other standard venues, 'cos it's too expensive just yet to go to the States. Sabbath actually offered us the support slot for them in the US and the first gig was a mere 80,000 capacity stadium, but it would cost about £50,000 to go and it's out of the question just now."

If the single is anything to go by the material being performed by Alliz is moving in a more tuneful (some may say ball-less!) US direction also, which is, from personal taste, a good thing, although your average 'Motorcycle Man' may have other opinions.

"Well, I've always tried to put melody into my songs like Boston 'cos I think loads of these new bands are just churning out riffs that were done better by the old bands anyhow. I'd like us to be like a Rainbow/Styx cross, but with more energy and power."

The only new band I really like is Def Leppard — and I used to play for them — for about four weeks! I met 'em in a heavy rock disco in Manchester and they needed a guitarist, so I joined. I left because I didn't like what they were playing and they were rubbish then — not like now! They were nice enough blokes though and it's funny to hear 'Rocks Off' on their album after I've played it!"

So it's obvious that Alliz are aiming for a commercial angle in their mayhem, which you would never have thought originally.

"We did the Russ Ballard song for the single because it's in line with what we're writing ourselves these days — we've released nothing of ours that we really like yet! I was dead against doing anybody else's material but Russ sent a

demo to our management and, while it's a terrible tape, the potential's there. We hoped that his name being associated with the record would help give it a push — which it did to a certain extent."

But isn't it just a wee bit too close to 'Since You Been Gone' by a certain band beginning with 'R'?

"It was written in the same week as 'Since You Been Gone' and was sent to Rainbow first. I'm convinced if they'd brought it out it would have been a big hit, and if a single gets to No 1 it can earn you £90,000 which can pay for one or two things eh? It's the fact that the airplay is 100% important to get a hit and Alliz isn't known as a name in the same way that Rainbow is and so doesn't get played. Simple really."

IF Alliz are looking for airplay then it seems a little naive, and out of character with Gary's mature outlook, to write about witches, ghosts and folk-lore, surely?

"Dave and I are really interested in this folk-lore business, but it tends to get us put in the same category as Angelwitch, Sabbath et al, so we've stopped it somewhat. You have to write commercially viable songs, otherwise you won't sell records and that's what it's all about. We want to be acceptable to everyone, for example, if we went on Top Of The Pops we wouldn't want to be a real heavy metal band, with all the leathers and studs all over your head and things. You limit your appeal that way."

It is easy to see that Gary is an extremely sensible young man who, despite being regarded as 'an untidy lout' by the neighbours in his middle class area, will probably be a better businessman than the 'prim 'n' proper' executives who are oh, so boring. But is there any enjoyment left in a world where the two Bs, 'Business' and 'Bucks' are of such immense importance through no fault of the artist?

"The original intention of the band was to go out and enjoy itself but we've had to learn that it's our vocation — a job — and we have to make a living out of it and that obviously tends to make things serious. I've got caterer's qualifications to fall back on if things don't work out but how could I possibly do that after being in a rock 'n' roll band? Besides, I'll never be short of a job, thanks to all the people I've met in all areas of this business."

"You've got to want to make money. If we get a hit I'll be dead rich (now that has got to be the quote of the year!!) and there's nothing wrong with that. I know bands who have top five albums who are hardly making a penny, whereas we get the same record percentage as AC/DC! It's crazy! And a bonus is that if you treat your career as a business, then you'll stop regarding yourself as a big star and you won't go doing stupid things. Seeing people going off the rails has always worried me. You're just like everyone else but you've got more responsibilities."

An incredibly old head (and probably a heavy one, judging by the amount of hair on it!) on shoulders which are only 19 years old. With the attitude shown by Gary Owens, Alliz look as if they may go far, although not necessarily in England.

BLACK SABBATH





ARMED & READY

More new bands
to watch out for

SAPPHIRE CAME together in their current form just over three months ago when vocalist and Kerrang! writer Steve Gett (wisely) decided to disband the Dirty White Boys and put together a rock band instead of a Celebrity Circus.

As Steve points out "The Dirty White Boys was a learning period, an apprenticeship served in front of a bunch of poseurs and liggers whose only thought is where the next free drink is coming from. But it was useful in a way because once you've played to an audience like that you can play to anyone. People like that don't give a shit about the music and in the end I decided to wipe the slate clean and start from scratch again.

Sapphire as a band decided to do it the hard way, getting as many support gigs as possible and build up a following of genuine heavy rock fans. "After, all it's them not the liggers who buy the albums and pay to get into the gigs."

How did you go about putting the band together?

"About a year ago I was looking around a music shop and I remember seeing this incredible black guitarist sitting by an amp playing Eddie Van Halen solos note for note, so when the Dirty White Boys split I made a few enquiries and found out he was playing in an East London band called Draggonfly. Anyway, we invited him down for a jam and Rudi's been with us ever since. Fred Zeppelin, our drummer, was recommended to us by Phil

Collen of Girl and our bassist Chris Boland used to be in a band called Stallion."

Does Rudi (Riviere) ever come in for any stick from the audience as regards being black, because heavy rock audiences are not renowned for holding multi-racial views?

"One of the strangest things is that kids come up to him before the gigs and say 'How can a black guy play heavy metal', yet Hendrix was probably the first ever heavy metal guitarist, but Rudi treats it as a joke and he normally wins them over by the end of the gig."

Listening to the band's demo tape. It's obvious "black guys," or some of them, can do more than just play heavy metal. From the Nugentish intro to 'Black Cat' Rudi's rock and roll credentials are put beyond all reasonable doubt. The song itself is a powerhouse rocker with standard HM dirty woman lyrics, the next track, 'Jealousy,' reminds me too much of a certain other group that should have been left behind with the Dirty White Boys. However, 'I Love Rock and Roll' is about as near to a teen anthem as I've heard in a long while. The chant at the end is of Kiss 'I Want To Rock And Roll All Night' proportions and will have every denim and patch clad nugget in the land drinking their bottles of Head



and Shoulders. Finally, 'Don't Let Go,' a song for us manic depressives, an ode to the gin and valium brigade, a chugging riff and searing solo too, Leonard Cohen eat your heart out.

As is probably obvious, Sapphire don't adhere to the sword and sorcery, turn up the bass school of thought, nor is it the REO Speedwagon satin and spandex nancy rock currently gaining more publicity than it deserves. Their approach is best summed up by vocalist Steve.

"After all, it's only entertainment. Rock and roll is about having fun, not only for the band but also for the people who pay to come and see us. We like to entertain and at the same time enjoy ourselves. That's rock 'n' roll but our music isn't something to be taken lightly. GEOFF BANKS





AND FROM Sweden, the land of beached Russian submarines, we have the EF Band.

In those halcyon heavy metal days of '78 us Brits didn't have it all our own way, fed up with their country's narrow minded views on English speaking (singing) groups, the EF Band made the first of their many assaults on the unsuspecting British public. As bassist and vocalist Per Ericson points out: "Back home if you don't sing in Swedish it is very hard to get gigs, the Swedish are very proud of their language and, with the exception of Abba, English singing groups are ignored by record companies and promoters but to us English is the universal language of heavy rock and so we decided to come to Britain."

Pretty soon after their arrival in this country the band set up their first nationwide tour and drafted in drummer

Dave Dufort, who recalls: "The first tour went really well but when we went back to play in Sweden it was stupid because over there they have a system which finances bands that sing in Swedish, even though they can't even play. At some of the gigs we were supported by rubbishy groups who had all this expensive equipment paid for by the Government."

Anyway, the band were soon asked to record a track for the 'Metal For Muthas' album, the track was 'Fighting For Rock And Roll.' Which, when released, generated enough interest for the band to be signed to Redball Records, who subsequently released the 'Self Made Suicide' single. The single made a lengthy stay in the Sounds Alternative chart, eventually reaching No. 12 and the follow up received advance orders of over 6,000, a fact not unnoticed by Mercury Records in Europe who promptly signed the band and re-released 'Devil's Eye.'

Prior to the recording of the band's debut album Dave Dufort left to be replaced by Dag Ellason, who joined Per Ericson and founder guitarist Bengt Fischer to record 'The Last Laugh Is On You,' an album, criminally, as yet unreleased in this country. Musically 'TLLOY' stands head and shoulders above a lot of the dross currently masquerading as heavy metal. A powerful blend of early seventies blues metal and more recent speed riffing.

Guitarist Bengt Fischer explains why the album is called 'The Last Laugh Is On You.' "It is meant as an up yours to the people in Sweden who did everything they could to stop us succeeding with our so called 'Capitalist, imperialist' brand of music."

If Mercury don't release this album here soon. The last laugh's on them. GEOFF BANKS

FROM OUT of the ashes of Angelwitch comes Tytan. Following the Witch's sad demise, bassist Kevin (skids) Riddles and drummer Dave Dufort wasted no time in getting a new band together. After a few unsuccessful auditions with London musicians Kev and Dave decided to spread their search further afield. Not wanting to be tagged as another New Wave Of British Heavy Metal "Supergroup" they went for lesser known musicians who had built up a name for themselves in the provinces.

Within a month they had enrolled local Birmingham vocalist Kkal Swann, Scots guitarist Stuart Adams and fellow guitarist Stevie Gibbs. Summing up the reasons for not wanting to put together another three piece, Kev points out: "live a three piece is very limited and we wanted more emphasis on vocal and guitar harmonies while still retaining the old delivery and energy. We still intend to keep a couple of the old Angelwitch favourites in the set to show our gratitude to the old fans, and I think with this band we can play them as they ought to have sounded."

What about plans for recording new material?

"Hopefully, by February, the



band should have a single out, either on a major or if not on an independent label. The probable A side will be 'Blind Men And Fools,' which is the nearest thing we've got to a "commercial" song. It's also got an anti-nuclear lyric. We're not a political band but if the bomb drops it kills everyone whatever their politics."

"During the last few months of Angelwitch," Dave Dufort points out, "Kev and I wrote a load of songs that we were never allowed to use so now we've already got over an album's worth of material. In fact, if everything goes OK we should have an album out by the middle of the year."

Kev: "We're going to call it 'Have You Got One,' (a play on the word Tytan) it's a bit sexist but we're only doing it for a

laugh.

An indication of the new style comes on 'Sad Man,' opening with an acoustic guitar and keyboard passage it soon lurches headlong into a manic Sabbath like riff. Kev Riddles again: "We want to continue expanding with keyboards and things but not to the detriment of the overall power, we have never wanted to be anything more than a peoples' band dedicated to fun and sweat."

By the time you read this Tytan will have started a mini tour of the country, so anyone into fun, sweat and an ear bashing, could do a lot worse than to check them out.

PS: For further info, photos etc: write to Tytan Army, c/o Andy Punshon, 207 Stoke Road, Slough, Berks. GEOFF BANKS

TOUGH STUFF

Nick Kemp talks to the new look Samson

IT HAS to happen to us all once, that unavoidable cock up on the organization front that throws an entire weekend into disarray! I was due to see Paul Samson and friends Saturday, giving me all evening and all day Sunday to scribble these words, but, due to our glorious telecommunications system, oh, no!

So it was a freezing cold and bloody wet Monday evening that the two stalwarts of Samson: Paul, and Chris Aylmer and I huddled together for warmth in a dark alley somewhere south of dockland... well actually in a pub in Covent Garden that was altogether too plush for the likes of us.

Anyway, down to the subject of Samson, one of the finest, certainly most musically competent bands to be thrown up in the current vomit of British HM. They seem to have been left behind somewhat since the initial promise of the debut 'Survivors' album...

Paul: "Yeah, that could be said, but I'm prepared to bide my time. All the new bands that have sprung up from pubs last year to superstardom this year have hit the bigtime too quickly. To remain stable you've gotta 'serve an apprenticeship' — even in rock 'n' roll — you've gotta know the ropes. Samson haven't become superstars in two years, that's all it boils down to, people were saying the same thing about the punk bands. If you're not an overnight success you've had it — that's a load of bollocks!"

Good point, but does he think the current resurgence of heavy metal is going to hold long enough to enable Samson to use it as a launching pad (I've heard doubt expressed in some quarters as to the longevity of HM).

"Look, we're getting back to the punk thing again, of course heavy metal is gonna last — outlast most of us — just because the music press decide not to write about something doesn't mean it's dead, the press decided punk was washed up and then bands like The Exploited have hit records!"

AT this point, Chris, arriving with the Nth round manages to break up what looked like being a pretty heavy conversation and I took the chance to change the subject. Samson aren't yer typical headbangers band, and perhaps their more permanent, if less instant style of hard rock is Paul's ace in the hole?

"You've hit the nail on the head. Our audience tends to be slightly older than some other bands, and we seem to pull a lot of young ladies. To the gigs that is! But when the younger HM fans reach their twenties, which could be in a couple of years or even more, I think Samson are gonna hold more attraction for them. We've found that a strong melody is the predominant factor in songwriting, and a lot of younger fans would prefer to get their heads down regardless of the content of the songs — sometimes regardless of the songs entirely. But when they actually start to listen properly, they're gonna realise that our albums have more durability."

"It's not just get your head down, there's stuff to listen to as well. It might take some time,



SAMSON: "we're getting back to the punk thing again."



NICKY MOORE

but I think — and I keep saying this to the other bands — we'll have the last laugh. They can keep their fast cars and their expensive hotels. I look at rock 'n' roll as a job, a damn sight better than most others but it's still a job, and I have a family to support, they ain't gonna be too happy if they're starving while I'm out on the road living it up in the laps of the Gods!

"What many of the other bands don't seem to realise is that everything eats out of their royalties. I've yet to see a record company give anything away for nothing — nah, I'd rather stay in boarding houses and see some money at the end of the year."

The line-up of Samson has changed considerably in their short history, but Paul and

Chris are happy that the current band has far more stability than previous incarnations. They haven't attempted to replace Bruce, and Paul sums that up...

"No, we couldn't even try to find another Bruce, to my mind he's the best heavy metal singer around at the moment, I reckon he's giving Iron Maiden a completely new lease of life."

BUT Nicky Moore isn't exactly everybody's idea of the perfect HM frontman...

"What, all 18 stone of him! Nah, maybe not, not at first but we've done a few gigs with him and it hasn't taken him long to win over the audience. Whereas Bruce would incite the audience, force them to clap and sing along, Nicky doesn't even bother, the kids join in because basically he comes across as a good bloke, one of the lads. And he's an amazing singer, that obviously helps. His roots lie in the blues but I played him Sabbath's 'Heaven And Hell' to give him an idea of what was expected of him and he took the album home to listen to. He came back a week later raving about what he'd been missing."

"It's also important that a new band member has to fit in personally as Samson has always been like a family. When we go out on the road there's always loads of laughs, but you can get really crazy because your mates are always there to bail you out. There's been some pretty ridiculous situations going on while we're on tour. Our last drummer (the gimmicky) Thunderstick was going through this phase where he'd sit there and not say anything to anybody. We had this journalist with us, trying to do an interview at a hotel after a gig — and after quite a few jars — anyway, Thunderstick actually managed to pull this chick without saying a word! He sat there and looked at her for half an hour and the next thing we knew, they were rolling around the foyer of the bloody hotel."

The one thing I noticed throughout the interview was the Samson family's awareness of the cut-throat business they are involved in. Some fall by the wayside, some turn to more dubious means of entertainment, then fall by the wayside but bands like Samson, and particularly strong characters like Paul, will survive. As they say, the music has a ring of permanency about it. As Paul and Chris both said virtually in unison...

"You gotta be tough to survive."
Samson is the epitome of strength and there ain't no talk about haircuts this time.

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KERRANG!

ANYBODY WHO witnessed Judas Priest on their recent UK outing will doubtless attest that no other British heavy metal band has ever put on a more visually compelling concert production.

From the start of the show, where guitarists KK Downing and Glen Tipton emerged high above the stage on hydraulic platforms, to the grand finale where Rob Halford was silhouetted by a blinding wall of bright lights, audiences were treated to a truly spectacular show. Priest were also musically in hot rocking form and they delivered a set comprising material from their past six studio albums. In fact, they have now reached the point whereby every song played is a firm favourite with the fans. 'Sinner', 'Victim Of Changes', 'Breaking The Law', 'Beyond The Realm Of Death', 'Hell Bent For Leather'... the list is endless.

However, before the start of the tour I must confess I'd been a shade apprehensive about seeing JP again, having witnessed so many of their gigs in the past. But to tell the truth I was thoroughly overwhelmed and ended up mesmerised by their Birmingham and Hammersmith shows. Indeed, it was almost like seeing them for the first time again. None of that initial energy and spark has been lost and the individual members of the group seem to be playing with rekindled enthusiasm.

Priest themselves had been a little concerned since this was their first British tour for over 18 months. Yet they need not have worried too much because they still have a fanatical following. It is said that absence makes the heart grow fonder and certainly Priest devotees gave their idols a heroes' welcome on their return to the UK circuit. The wait had definitely been worthwhile. They came back with a brilliant new stage show — one subject amongst numerous Priest matters that Rob Halford discussed.

"Putting the new stage show together took a while but we felt that it was a necessity. Basically we wanted to modernise and update it and have more of a spectacle for the audience rather than rows and rows of cabs and amplifiers. The basic design was left in the hands of our lighting man, Ronan. We had a meeting with him in Birmingham some time ago and made a few modifications to his ideas, but what he came up with was essentially what we'd been looking for. We wanted something different because in a way we felt we were getting too repetitive."

WERE you getting bored with the old show?

"Yes, I suppose we were really. The great thing about this set is that you can jump around the stage with that much more freedom and that adds life to your actual performance. I'm not saying that we haven't been happy with what we've done in the past, it's just that we reached the point where we wanted that little bit extra."

Did the inspiration for the new stage design come from touring with acts like Kiss in the States?

"I suppose you could say that to a certain extent but then again we've always set our minds on presenting more than just a straightforward show. We felt that this was an opportunity to be first in the heavy metal field for Britain and in fact it's been well received wherever we've played. I guess that looking at what the Americans have done bore some influence on us but not to the extent that we've done a copycat routine."

The stage show has changed dramatically but the image of the band has largely remained the same since 'Unleashed In The East' emerged.

"That's true, but the whole business with the leather and studs is that it's an extension of the music and that's something I don't see us getting away from. Our image is a reflection of the music. Funnily enough, when we were in America I was wearing a denim and leather outfit, but since we've got back to Britain I've 'returned to my roots' (!) and I'm covered more in studs now than I've ever been!"

DOES it seem at all strange having no visible backline on stage and also using radio controlled equipment?

"Not at all and I believe that not having the backline in view is a big advantage. Sometimes I've seen performers play to their amps and turn their backs on an audience, but this way you've got nothing to turn back to and so you're face to face with the fans — you can present yourself totally."

"Using the radio gear is another great advantage because it gives you a hell of a lot more freedom to move around. With all of us using leads it was getting a bit like spaghetti junction on stage! Nowadays Kenny's gone cordless and I'm using a radio mike. Glenn still uses leads though because he's found that he's unable to get the exact sound he wants using the radio set-up."

You tend to spend quite a few months of the year touring in the States — how is that market faring for Priest?

"Very well, each time we go over there it seems to get better and better. There's still a lot more work to do and now that Priest are getting better known there we have heavier touring commitments. But we've been very lucky because most heavy metal bands tend to stick to Texas or the mid-west and not get the opportunity to go anywhere else. We've had the good fortune of being accepted in practically every major city in the US and so when we go out to tour we find ourselves spending longer and longer over there each time."

"People have commented that we're out of this country for a large proportion of the year but we have to be honest, we are a world band. We represent British heavy metal and we want to take it around the world. As long as we come back and tour Britain once a year I think that's acceptable."

Since 'Killing Machine' emerged in 1978 you've not had a British tour coincide with the release of an album — do you think that's been a disadvantage, particularly this year?

"Actually, it's been a delight this

time because we haven't had the pressure of having to go on stage and play brand new songs which people have never heard before. We've been able to present a complete cross-section of our material. Everyone's already got the albums, they can sing along and it all makes for a far more entertaining show."

WOULD you agree that there has been a kind of rejuvenation in the band?

"Possibly, but I don't really know why that should be. The only reasons I can think of are the fact that we've got the new show and also that reactions have been so good considering we've been away from Britain for 18 months. There was a little concern for the fact that we'd spent so much time away that people might come to the shows and put us on trial so to speak, but the British tour was nothing like that."

"The kids accepted us back with open arms and that definitely gave us a boost. There are some bands who have done more than us in a shorter space of time, I don't know the reason and none of us feel particularly bitter about it, but the fact is Priest still has a lot of fans and we're now getting people who are seeing us for the first time. We've always been slow and steady and our success has come gradually."

WHEN 'Point Of Entry' emerged, before you'd played some of the songs live, the material seemed well suited to Stateside ears — did you feel it might have been hard for diehard Priest fans to take?

"The album was such a change from the rawness of 'British Steel' suddenly here was an LP with a lot of extra production, far more subtle compositions but essentially as heavy. We've found that the songs we've been doing on tour have been going down really well though. When it came out people said that the record was aimed more at the US market but we've never sat back and thought we'd write an album for a specific country."

When did you start work on the new album?

"We had about three weeks to start writing when we came back from the States. We've always got ideas but you find it consistently more and more difficult to put those ideas into a workable song. It is taking us longer to write but we find as we go on we're becoming far more determined not to let the quality slip. The basic thing is you've got to prove to yourself and, more so, to the people who buy the records that the new LP is better than the last — the headaches get worse!"

"Before we started the British tour we'd recorded seven new songs and as usual we'll be aiming for a total of 10. The material is varied: some of the songs are as intricate as 'Sin After Sin' and 'Stained Class', others are as raw and primitive as 'British Steel' and there are those that are in the style of 'Point Of Entry'. But it's not just a case of us sitting down and taking all the good bits from past albums and putting them together — it's

just the way we're writing nowadays. It'll probably be the heaviest thing we've put out. The rough mixes sound dynamite and I'm not just saying that — they're killers and it's frightening to think what they're going to sound like properly mixed. We go back to the studios at the beginning of the year and hopefully the album should be in the shops by February or March."

ARE there any plans for another live album?

"Yes, it's essential we start thinking about one and I can probably view it happening next year. By then we'll have three album's worth of new studio product played in so there's no reason why it shouldn't be a double and be recorded in the UK."

Have you found it hard touring Britain this time around bearing in mind the current economic situation?

"No, not really, it's been tremendous. We were very worried by the advance sales in some areas but as it turned out all of the gigs were pretty well sold out on the night. It's understandable and a sad thing but the fact is people are having to wait until the night to decide whether or not they can afford to come. And I think it's bloody fantastic when they pay their money, which might be the last few quid they've got, to come and see Priest. It's the greatest compliment they can give us in this present situation — I think it's magic."

NOW you spend a large proportion of the year out of the country have you been tempted to live abroad?

"I've personally never been tempted because I'm still very much at home in Britain with family and friends. I've always maintained that the longer you stay in this business the more you value your true friends and your family. But we do have the situation arising where we may have to spend time out of the country for tax reasons."

"I can remember saying in interviews four or five years ago that I'd never leave this country regardless of the tax situation but when it comes face to face you just have to be realistic. You have to accept the fact that it might as well be worth living abroad for a couple of years and the rest of your life in the country rather than lose all that money after sweating your balls off for 10 years."

"It would be nice to think that we'd become huge mega superstars and not have to worry where we lived — but you have to be a realist. I mean, as much as I'd like to be doing this in 20 years time, I can't foresee that I will be."

Have you ever considered how much longer Judas Priest will continue?

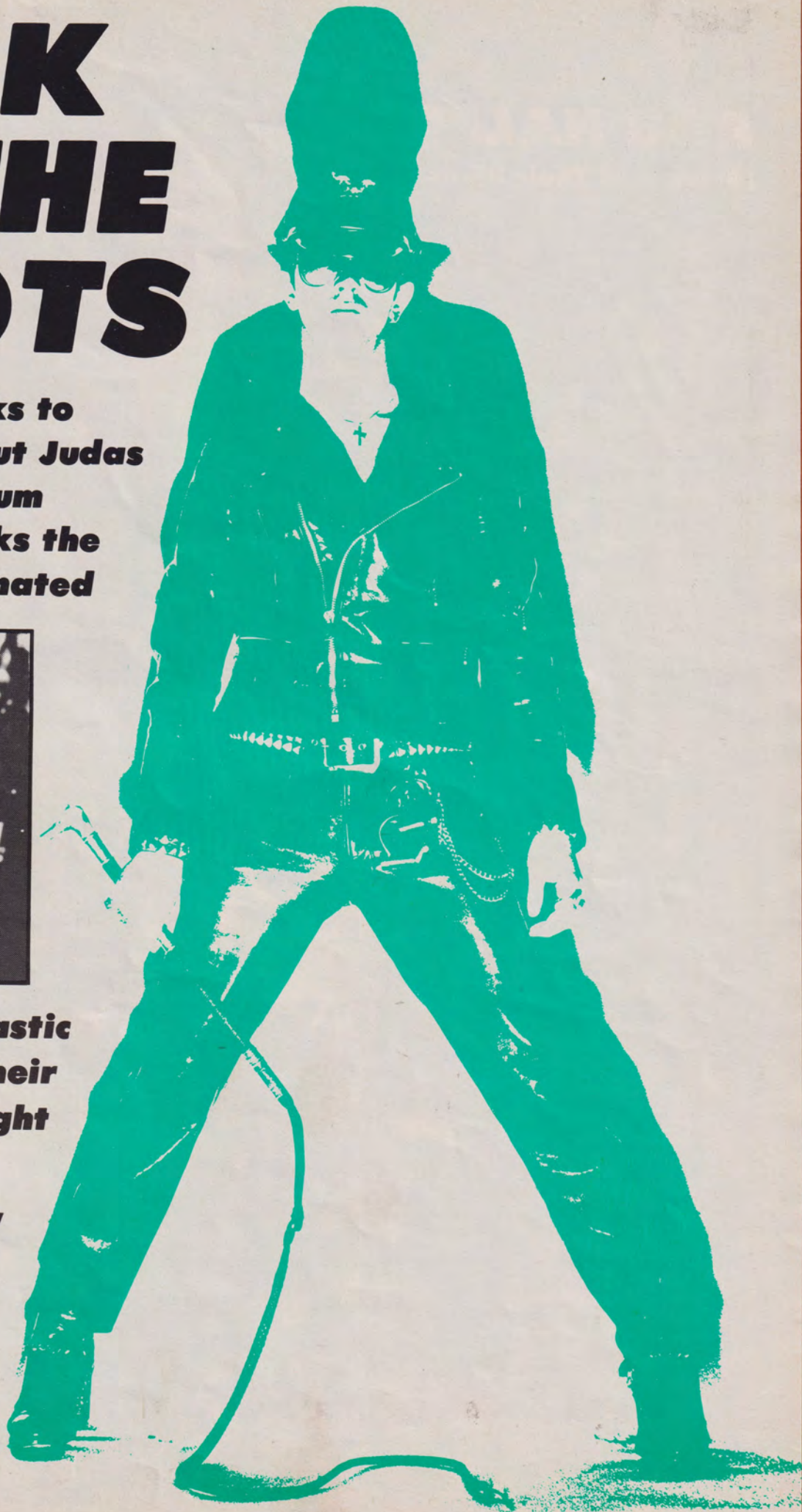
"You can't really say for certain; you just have to take it as it comes. At the moment there's nothing else we'd rather do than carry on touring and recording albums but we wouldn't want to do it just for the sake of it. It would be horrible to sink and find ourselves not selling albums and only playing to a handful of people — what would be the point in that? For the time being I'm more than happy to be doing what I am."

BACK TO THE ROOTS

Rob Halford talks to STEVE GETT about Judas Priest's new album and why he thinks the band are rejuvenated



'It's bloody fantastic when fans pay their money, which might be the last few quid they've got, to come and see Priest. It's magic'



ROB HALFORD

(Stars And Their Bikes)



PRAYING MANTIS



STRIKTLY FOR

Chris Welch
unearths
another
five
cranium
tilters



BLUE OYSTER CULT 'Blue Oyster Cult' (CBS 64904)

WHEN THEY weren't taking individual solos, Cream, much as I loved them, were often a confused, incoherent babble. Much the same problems afflicted the Jimi Hendrix Experience, at least on their 'live' performances. What the bright new bands of the early 'seventies achieved in their wake, was a tightening up of rhythm sections, and greater clarity in their guitar lines. One of the first bands in America to strip away surplus clatter and make swingeing aural economies was the Edible Marine Bivalve Mollusc, or Blue Oyster Cult. Only a few years separate the recording of their first album for CBS 'Blue Oyster Cult' in October 1971, from the feed-back-ridden 'sixties. Although swiftly dubbed heavy metallists, the Cult retained many of the blues characteristics of their predecessors and lead vocalist Eric Bloom avoided the falsetto screaming later associated with the genre. Unmistakeable in their pioneer work, however, was the essential sense of doom and sonic attack required by all self-respecting cranium tilters. But even on cuts like 'Screams' there were passages of great musical subtlety to contrast with the violence made molten by Bloom on 'stun guitar' and Donald 'Buck Dharma' Roeser on lead. At their heaviest, 'Cities On Flame' combined an all-American feel for 'rarkunrool' with a Zeppelinish mix of space and cliff-hanger breaks. Drummer Albert Bouchard had a fast bass drum foot for such work-outs. His snare drum sound was quite high and light by modern standards, but this gave him greater flexibility, especially for handling strangely jazzy items like 'Before The Kiss, A Redcap'. As all Cultists know the band was originally called Soft White Underbelly and recorded for Elektra before finally getting this released in 1972. It remains a classic, rich in surprises.



TOMMY BOLIN 'Teaser' (Atlantic K50208)

WHILE NOT strictly an HM album under the rules of the Geneva Convention, nevertheless there is much to interest those appreciative of exciting and powerful guitar blasting on this forgotten memorial to the late Thomas Bolin. Tommy was a tragic figure, destroyed by drugs. And yet he had it all going for him in the mid-'seventies. He first achieved fame here for his virtuoso guitar work on Billy Cobham's 'Spectrum' album where he played a blistering solo on 'Quadrant 4'. Before that he played with the James Gang. He left them to record this solo album in 1974, and mixed it at London's Trident Studios. When he adjourned to the nearby 'Ship' afterwards, he proved a very funny, charismatic personality who most supposed was destined to be a major star. Indeed he was most excited about the prospect of joining Deep Purple. But fame and doubtless a modicum of medicinal white powder went to his head via the shortest route. His London concert with Purple was a disaster. He played like an idiot and was roundly booed. Just a year later he had a heart attack and died after a gig with his own band in Miami. This serves to recall his skill as a singer, writer and guitarist. While there are ballads like 'Dreamer' and decidedly non-metallic material — 'Savannah Woman' is closer to Steely Dan than Purple — there are plenty of examples of Bolin in wailing mode. 'The Grind' with Jeff Porcaro on drums, has Tommy playing slide guitar and alternating with bouts of heavy, straight lead. He blends a lot of styles on the instrumental 'Homeward Strut', and reverts to angry slide on the menacing 'Teaser'. 'Marching Powder' is another instrumental that purists might complain is too close to Jazz-rock, but gives Bolin room for those speedy licks that showed off his amazing potential. Seek this out in one of those shops that sell old wardrobes, electric fires, mangles and boxes of LPs. It's a requiem for a squandered talent.

TOMMY BOLIN: requiem for a squandered talent

KONNOISSEURS



BLACK WIDOW
'Sacrifice'
(CBS 63948)

A BLACK magic revival swept not only Highgate Cemetery but the recording studios of Old London, which once threatened to bring Old Nick Satan or the De'il himself crashing through the french windows of rock. 'Twas in 1970 that this band launched themselves amidst a wave of controversy and a certain amount of fear and suspicion. Curiously enough it was the same year Black Sabbath appeared, who in their early days also associated themselves with diabolism. But Black Widow were really into the powers of darkness in a big way, and their hot number was 'Come To The Sabbath' which in retrospect sounds more like Jethro Tull than heavy metal. But that was because of their use of flute on this wonderfully-evocative piece of musical imagery. The song soon became a rallying cry, particularly at drunken revelries, when bored with yelling 'Wally', we — er — members of the public, would start chanting 'Come to the Sabbath — Satan's there!' with accompanying maniacal laughter. It's amazing how the group got away with it. Today such lyrics would be the immediate target of clean-up groups and high level government inquiries. I may be going mad, but I seem to recall that the lead singer, Kip Trever, who had a suitably-demented style, was also known as Bok another name for the fiery one who comes from the pit where all is madness, nudity and flames. Jim Gannon wrote all the tunes like 'Seduction', 'Attack Of The Demon' and 'Sacrifice'. There is a lot of airy-fairy stuff and the drumming lacks punch but doom they had a-plenty. 'Sacrifice' was the heaviest they got and could still provoke a shower of approving beer cans if played at Reading Festival. Well, I'd throw one anyway whilst bellowing those classic lines 'Discard your clothes and come on foot, through streams and fields and moonlit moors, your bodies soaked in secret oils'. Bilge perhaps, but fascinating revolutionary bilge.



LED ZEPPELIN
'Led Zeppelin'
(Atlantic K40031)

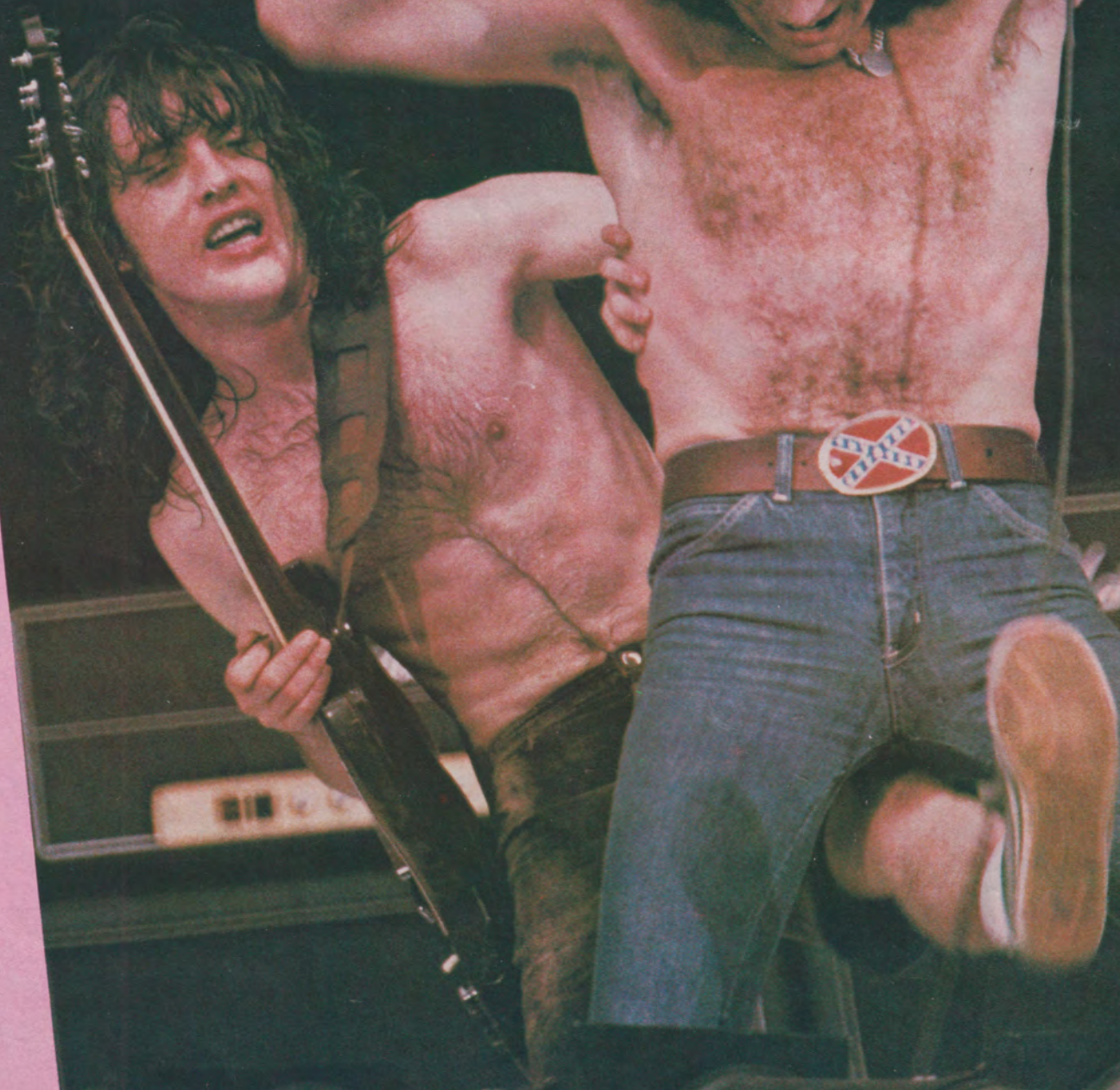
HERE IT IS... 'Good Times Bad Times', 'You Shook Me', 'Dazed And Confused', 'Communication Breakdown', 'How Many More Times'... recorded in 1969 and still as fresh and vibrant as it seemed when it first broke upon a stunned world. Well, perhaps we were not all immediately stunned. I can remember a faint feeling of hostility and rejection the first time I saw them at the Marquee. It all seemed too powerful and blustering to ears still wedded to more sober forms of R&B. But one night I lay abed with a soothing cup of cocoa after a heavy day interviewing Van Morrison and a brace of uncommunicative American soul singers. To blot out these horrors, I carelessly dropped this new album on the bedside gramophone, more intrigued perhaps by the picture of a crashing airship than any desire for revelations. As the turmoil in my mind abated the significance of this impudent group with its unknown lead singer who seemed to scream higher than most bats, began to filter through. Track after track built with geological power as they threw up a mountain of chain of delights. Stunning breaks from Jimmy Page, who had previously been lost in the welter of noise that had been the Yardbirds in their death throes, shone forth with a dazzling brilliance. Amazingly-impassioned duets with one R. Plant (vocals, harmonica), brought plaster from the ceiling. Barely had I recovered from the shock when came the ominous bass line stalking into 'Dazed and Confused'. Cocoa was dashed from the lips with an impatient gesture as I leapt out of bed and turned up the volume. Rock music is all about trying to recapture that first moment, that first taste of something thrilling and new. Bands and audiences go on forever, but nothing will equal, for me at least, the moment of truth when 'Led Zeppelin' smote my consciousness. Recorded in days rather than weeks, this has all the spontaneity and joy that marks true greatness.



IRON BUTTERFLY
'Metamorphosis'
(Atco 2401 003)

A HIGHLY-influential and classy outfit, the Butterfly impressed other British groups in particular when they emerged in 1968. They boasted the excellent guitarist Mike Pinaera who was favourably compared to Ted Nugent with whom he once played in a 'Guitar Battle Of The Century'. Many of the songs here are interrupted by the fashionable arrangements of the period, but there is no disguising the innovative power in their instrumental work. They pioneered use of the 'voice bag' and one of their best numbers 'Butterfly Bleu', became such a cult it was frequently played in Soho strip clubs, during rock press receptions, you understand. In fact, I have many strange memories of the Butterfly, not the least of which is stumbling on to the stage of the Royal Albert Hall after their concert, with Robert Plant, who was also one of their greatest fans. Robert began singing and I started inexpertly hitting Butterfly's drumkit. Unfortunately what could have been rock's most historic performance, was cut short by furious Butterfly roadies who roughly turfed us off with angry shouts. Apart from the voice bag, the band experimented with many other ideas, like the first see-through Perspex drums, and a huge PA system built around the speaker cabinets used in American cinemas. It was later bought by Yes after both bands toured Europe together. British musicians were astonished by the power and clarity of the Butterfly's sound and their ideas were swiftly copied. Ron Bushy was the drummer, greatly admired by John Bonham, and Doug Ingle played keyboards. Their 1968 recording 'In-A-Gadda-Da-Vida' was one of the first extended rock jams on LP and was also claimed to be the first platinum album. Trouble was, they were so far ahead of their time, they never caught up with themselves.

**BON
SCOTT**



BY POPULAR DEMAND FROM Kerrang! readers

GIRLSCHOOL



IT IS now nearly six years since Deep Purple struggled through a short English tour, and bowed out in a storm of bitter reviews after eight years at the top.

By rights their albums should be fast disappearing from the catalogues, but the sheer quality of their output, coupled with the revival of heavy music, not to mention the fact that all the band's members are still hard at work, has kept interest in the group high. In fact, the catalogue is growing rather than shrinking, and the band continues to increase in stature: the legend that refuses to die, as *Sounds* once put it.

For those who weren't there while it was happening, Deep Purple's recorded legacy presents a daunting prospect today, with over 16 albums in the racks, four different line-ups, and 10 musicians. So this month, exactly 13 years after the band first got together, *Kerrang!* attempts a critical look back at Purple's out-put. Of necessity, the entries must be brief, but they will guide you through the maze of releases, or at least show you where to start (after 10 years collecting I can assure you there is no finish!).

The first Deep Purple line-up consisted of Jon Lord, Ian Paice, Ritchie Blackmore, Rod Evans and Nic Simper. They recorded three albums which differ quite markedly from the style usually associated with the band, but which are nevertheless worth hearing.

SHADES OF DEEP PURPLE (Parlophone PCS 7055 Sept 1968).

Was recorded in May '68, and following the US success of a single from it ('Hush'), was rushed out in the States in July as part of an impressive financial deal for three albums. Thirteen years on it sounds very dated, and considering the musical ability within the group it is curiously directionless. Other than wanting to outdo Vanilla Fudge, they seemed at a loss, and seized on any ideas however out of place they may have been. The end result is a mixture of poppy ballads, cover versions, heavier originals and instrumentals, not to mention the odd classical rip-off! 'And The Address', 'Mandrake Root' and 'Hush' are worth checking out, but the rest is a distinctly acquired taste. The album was deleted and reissued in a poor new sleeve in 1977.

THE BOOK OF TALIESYN (Harvest SHVL 751 July 1969). Is a much better album, closely following the formula of the first, but with much greater confidence and ability. Some of the material is stunningly beautiful, with 'Listen,

Learn, Read On'; 'Shield'; and 'Anthem' all stand-out cuts. Even a rather dire cover of Neil Diamond's 'Kentucky Woman' is worth hearing for a remarkable guitar solo from Blackmore, who after the rather tuneless efforts on the first album had really got things together this time around. The album went out as early as October 1968 in America, where the band had concentrated most of their efforts after 'Hush'.

DEEP PURPLE (Harvest SHVL 759 November 1969).

As the group's third album was imaginatively titled it was the final Mk 1 recording, but if anything the different musical directions were even more marked here than they had been before. A lengthy classical piece takes up half one side, but there were hints at what was to come in 'The Painter' (recorded without overdubs in the studio). 'Fault Line' and 'Why Didn't Rosemary', which contains some more stunning guitar work mid-way. Sitting down during a US tour, Blackmore, Lord and Paice decided the only way to break out of the rut was to get some new blood into the band, and round about April 1969 Simper & Evans were sacked.

Replacements were found lurking in Episode Six in the shape of Roger Glover on bass and Ian Gillan on vocals. Their impact was immediate, as can be heard on their first session as part of Deep Purple, a single called 'Hallelujah' issued in July, and originally planned for Mk 1. However, it was touch and go over the next few months, with the long delayed Mk1 LP's finally coming out in England to confuse the few fans

here that the band had, and the first Mk 2 album merely adding to the problem. This was...

CONCERTO FOR GROUP AND ORCHESTRA (Harvest SHVL 767 January 1970).

And although a fine album (especially where the band are battling it out with the orchestra), the timing was wrong and it just caused more heartache, much of it within the band itself.

DEEP PURPLE IN ROCK (Harvest SHVL 777 June 1970).

With only a couple of small press ads, went straight into the Top 30 and stayed there for over a year. Taped during brief visits to the studio over a period of six months between tours, the band had worked long and hard at it. The album can still hold its own against anything produced in the field since. Purple perform with an energy and ferocity which is staggering, and which the production catches faithfully down to the last reverberations of Ritchie's Strat sliding down the stacks at the close of 'Hard Lovin' Man'. While each individual track is worthy of a mention, the album as a whole finally proved to everyone, including the band, exactly where they were at. It was quite simply the perfect rock album, and you either loved or hated it! It finally established the group in Europe, and kept them on the road for 18 months filling the demand for live gigs.

FIREBALL (Harvest SHVL 793 September 1971). Was recorded in a similar way to 'In

Rock', though this time over nine long months. Frustration was felt as they were under tremendous pressure to follow a hit album, yet were being given no time to go about it properly. As a result 'Fireball' lacks the unity of its predecessor, but if anything the actual tracks were even better. Ian Gillan contributed some of the best lyrics he has ever written, and the material was more varied and thoughtful. They took their music one step beyond, and for once a band deserved the label progressive rock.

'No One Came' has Gillan casting a wry look at his career thus far over an imaginative backing; 'Fools', with its gentle introduction leaving you totally unprepared for the main verse, which hammers out of the speakers before easing into Ritchie's melodic solo; the title track, they're all among Deep Purple's best compositions ever, and it's a shame that the album tends to get neglected these days, squeezed as it was between the better known 'In Rock' and...

MACHINE HEAD (Purple TP5A 7504 May 1972).

This was to me a step back, an attempt to produce another single minded album like 'In Rock'. Maybe they felt they'd gone too far with 'Fireball', which is a pity. 'Machine Head' is still a great album, but it just lacked that edge of the earlier material, and being recorded in one burst during December 1971, the songs were not always fully developed. It wasn't until they'd been done live for some months that they really began to work. The production too was very clinical, but these faults couldn't detract from some excellent tracks — 'Highway Star', the atmospheric 'Picture's Of Home', and the R&B influenced 'Lazy'. The album also included 'Smoke On The Water' of course, a track which has been played to death so often it is extremely hard to look at objectively any more!

MADE IN JAPAN (Purple TPS 351 December 1972).

Drew heavily on 'Machine Head', and captured the band in full flight on-stage during a tour of Japan. Originally assembled from the tapes of half a dozen gigs, using the best version of each particular track, for release in Japan (where it had a different sleeve, and was titled simply 'Live In Japan'), the band relented to pressure and it was issued worldwide soon after — though Ian Gillan still has reservations about his own performance. It is one of the best live albums around, and captured all the band's power, energy and humour — listen to Ritchie and Ian trying to catch one another out during he interplay on 'Strange Kind Of Woman'. Though it charted

BACK TO THE ROCK

The Deep Purple LP guide

13 Years after Deep Purple formed, Simon Robinson takes a look at their output



much lower than the studio LP's when it was released, it is probably one of their most popular albums today. The recording came just in time too. By September the band were in trouble, struggling to finish their next studio album.

WHO DO WE THINK WE ARE (Purple TPSA 7508 March 1973).

Did get finished, but by the end of it personal problems had torn the group apart. That it sounded any good at all was a tribute to their professionalism, but good wasn't what we'd come to expect from Purple, and no amount of technique could disguise the fact that something was seriously wrong. The reasons were all there in the lyrics, study 'Super Trouper' or the even more bitter 'Smooth Dancer'. Yet while I could hardly bear to listen to the album at the time, it has grown on me over the years, though it has to be the least recommended Mk 2 album. The split came in June 1973, and the nucleus of Lord, Blackmore and Paice were soon auditioning once again. It wasn't until September that Deep Purple Mk 3 were ready for action, with Trapeze's bass player Glenn Hughes, and the unknown vocalist David Coverdale.

BURN (Purple TPS 3505 February 1974).

Showed a marked change in direction, leaning more towards a blues based rock at times, with Ritchie finally getting the Paul Rodgers vocal sound he had been after for so long from Coverdale, who showed a lot of promise. 'Sail Away' was the epitome of what the group were after, a marvellous emotional track with good vocals, and some excellent synthesised guitar. 'You Fool No One' was another adventurous track with duel vocals from David and Glenn. Mistreated cost Coverdale some sleepless nights, but paled beside the live versions which were to follow on the English and American tours. The album's weakest number is the instrumental 'A 200', sounding like an ELP left-over, and rescued only by one of Ritchie's most explosive guitar solos to date.

STORMBRINGER (Purple TPS 3508 December 1974).

Was a rapid follow up, but failed to capitalise on the possibilities shown by 'Burn'. The album is a mixture of the more normal Purple rockers, slower tracks (like the excellent 'Holy Man' and 'Soldier Of Fortune'), and funk. Funk? On a Deep Purple LP? A 12" version of 'Hold On' could have taken any disco apart! Blackmore regretted this new influence, and rebelled — hence that incredible guitar attack in 'Hold On'. In the end though he decided to go off on his own to record a couple of the songs Purple



DEEP PURPLE: 1970 version

hadn't wanted to do on 'Stormbringer'. By early 1975 this had become a solo album, and in April he decided to leave Purple altogether. The solo LP became Ritchie Blackmore's Rainbow, and Deep Purple had to find another guitarist. They settled on the relatively unknown American, Tommy Bolin (though Blackmore was praising him back in early 1974).

COME TASTE THE BAND (Purple TPSA 7515 December 1975).

Was Mk 4's only studio album. I hated it at the time, now I would recommend it to anyone as one of the band's best! Bolin seemed to bring back a spark which the band had lost long ago, and the enthusiasm and energy is evident on every track. Up loud, the tracks simply blow you away — try 'Love Child', 'Drifter' or 'Lady Luck' for starters. It was ironic that the album should be heavier than anything since 'Fireball'! The only incongruous track was 'You Keep On Moving', which turned out to be a Mk 3 composition anyway. Yet if Bolin was largely responsible for an upward turn in the studio, he found it hard to cope with Purple's touring, and their one and only stint taking in Japan, America and Britain produced gigs which can best be described as erratic. In the UK they fell flat on their faces, and after the concert in Liverpool in March 1976 Coverdale resigned. The split was made final a few months later. Since that time, there has been a steady demand for new material from older fans, and this has kept the band's name active, stimulated interest in their older albums, and of course, brought the money rolling in. None of these subsequent releases are recommended above those issued whilst the band were still active, but taken in context, they all provide useful additions to the catalogue.

MADE IN EUROPE (Purple TPSA 7517 October 1976).

Came first, because it had been scheduled back in 1975 as a double album. They simply edited this down to one LP and shoved it out. The recordings were done during Mk 3's final tour, but were heavily edited (which is why none of the tracks are given dates — even the applause is a tape loop!). The set is interesting in that Ritchie is clearly playing ideas he later developed in Rainbow, but it doesn't show Mk 3 at their best.

LAST CONCERT IN JAPAN (Warner Bros P 10370W March 1977).

Made Mk 4 suffer in a similar fashion, taped in Tokyo in December 1975 when Bolin's hand had been injured, it too had been heavily edited. It has its moments, most positively during 'Wild Dogs' (from Bolin's solo album 'Teaser'), but Mk 4 fans are advised to move heaven and earth in search of 'On The Wings Of A Russian Foxbat' instead. 'Last Concert' was surprisingly not issued in Britain, but European imports are widely available.

POWERHOUSE (Purple TPS 3510 November 1977).

Was the result of some frantic searching in the vaults, and I must take some of the blame for idly querying the whereabouts of a certain live tape. The next we knew it was on here! The material was thrown together with little thought and given a tatty sleeve, but there is still a lot of interesting music on it for the Purple fan.

DEEP PURPLE IN CONCERT (Harvest SHDW 412 December 1980).

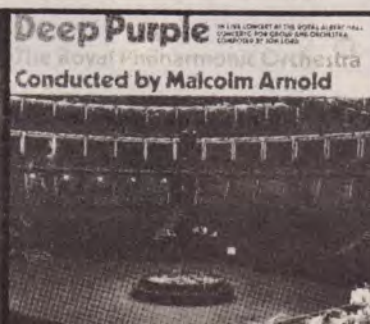
Couple two BBC broadcasts from 1970 and 1972, and was intended to compliment existing material rather than replace it. 1970

produced some of Deep Purple's most exciting performances, and the absence of any record of this era was long regretted. 'Wring That Neck' and 'Speed King' here go some way to showing a side of the band which remained unknown to most fans until this release, from a time when Purple played first and foremost to enjoy themselves, and providing entertainment was just a matter of secondary consideration. Despite total apathy from EMI and most of the press (inc Sounds!) it still charted.

The other side of the coin has been the almost continual recycling of previously issued material in the shape of 'When We Rock We Rock', 'Deepest Purple', 'The Mk 2 Singles', 'New Live & Rare', 'The Deep Purple Collection' etc etc. None of these albums served any useful purpose and are best ignored, and there has yet to be a worthwhile retrospective. Only Singles A's & B's deserves a mention as it collects most of the early tracks not issued on album before. The actual singles are really another story, but a list is given here to complete the story.

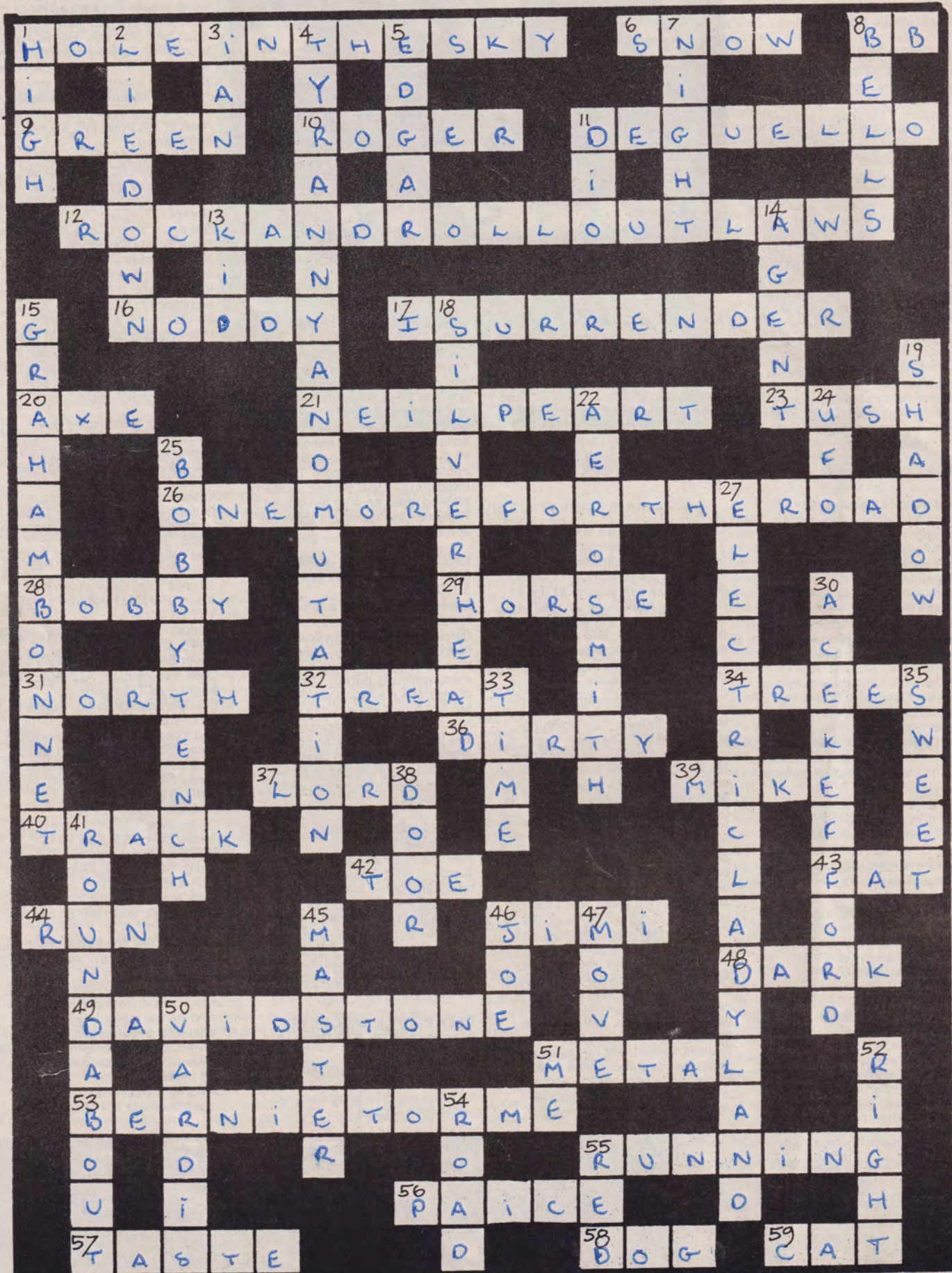
SINGLES

Hush/One More Rainy Day, Parlophone R 5708, Jun 1968.
Kentucky Woman/Wring That Neck, Parlophone R 5745, Dec 1968.
Emmaretta/Wring That Neck, Parlophone R 5763, Feb 1969.
Hallelujah/April Pt 1, Harvest HAR 5006, Jul 1969.
Black Night/Speed King, Harvest HAR 5020, Jun 1970.
Strange Kind Of Woman/I'm Alone, Harvest HAR 5033, Feb 1971.
Fireball/Demon's Eye, Harvest HAR 5045, Oct 1971.
Never Before/When A Blind Man Cries, Purple PUR 102, Mar 1972.
Might Just Take Your Life/Coronarias Redig, Purple PUR 117, Mar 1974.
You Keep On Moving/Love Child, Purple PUR 130, Mar 1976.
EP Smoke On The Water/Child In Time/Woman From Tokyo, Purple PUR 132, Mar 1977.
EP Black Night/Painted Horse/When A Blind Man Cries, Purple PUR 135, Sep 1977.
EP Burn/Coronarias Redig/Mistreated, Purple PUR 137, Sep 1978.
Black Night/Strange Kind Of Woman, Harvest HAR 5178, Apr 1979.
EP Smoke On The Water/Bird Has Flown/Grabsplatter, Harvest SHEP 101, Oct 1980.
For those of you who would like to own a complete discography, covering the many foreign variations, sessions etc, one is being printed soon. An SAE to the address below will bring you details of this and the fan-club too.
DPAS, 8 Herbert Road, Nether Edge, Sheffield S7 1RL, Yorkshire, UK.



KERROSWORD!

by Sue Buckley



CLUES ACROSS

- 1 This was the official B side to 'Am I Going Insane' (4.2.3.3)
 2 and 58 Cold creature for 21 (4.3)
 3 Blues king whose guitar style has influenced many HM heroes (1.1)
 4 Colour for Hillage (5)
 5 Jolly Glover? (5)
 6 Classics from Z.Z. Top (8)
 7 Rose Tattoo posing as Butch and Sundance (4.3.4.7)
 8 Slade's puppet? (5)
 9 Rainbow putting out the white flag (1.9)
 10 What all true HM heroes wield (3)
 11 Man in a rush (4.5)
 12 Yet another classic from the bearded ones (4)
 13 Why Lynrd is liable to be breathalysed? (3.4.3.3.4)
 14 Bodasts' woodman (5)
 15 Simply one of Saxon's highway stallions? (5)
 16 Coverdale's wind (5)
 17 51 down and 52 Pat sounds adamant about the way to handle her (5.2.5)
 18 Nurtured by 21? (5)
 19 AC/DC's cheap deeds (5)
 20 Whitesnake's aristocrat (4)
 21 Triumphal Levine (4)
 22 Label for 46 across (5)
 23 and 43 John Peel produced this band which featured Ken Hensley (3.3)
 24 See 42
 25 Van Halen's job with the devil? (3)
 26 THE voodoo chile (4)
 27 Floyd's side of the moon (4)
 28 He left Symphonic Slam for a spell in Rainbow (5.5)
 29 Priest's gods (5)
 30 One of his lesser-known bands was Scrapyard (6.5)
 31 What Maiden were doing free (7)
 32 See 3
 33 This band was simply a vehicle for Rory (5)
 34 See 6
 35 What caused an itchy problem for Ted (3)

CLUES DOWN

- 1 What Leppard were apart from dry (4)
 2 Whitesnake taking a dive (3.4)
 3 and 56 This drummer's first band was the Maze (3.5)
 4 This LP contains the track 'Seven Screaming Diz-Busters' (7.3.8)
 5 Broughton/Winter (5)
 6 Black one for Purple (5)
 7 AC/DC ring 'em in hell (5)
 8 One of his early bands was the Vegas Kings (3)
 9 J. Walsh helped bring a new one to town (3)
 10 One of fortune for Mr Bloom (5)
 11 He plays under floodlights (6.6)
 12 Cult glam band fronted by Michael Des Barres (10)
 13 Play for 57 (6)
 14 They gave us Rocks (9)
 15 Night-time strangers (1.1.1)
 16 He's been vocalist for Beck and Streetwalkers (5.5)
 17 Where 46 met some real shockers? (8.8)
 18 Brummie who led a band which featured Cozy Powell (3.7)
 19 Mantis' truthful commodity (4)
 20 Sabs' leaf (5)
 21 Zeps came in the out one (4)
 22 37 across and Nick Simper played in this band (10)
 23 One in charge of Sabs' reality (6)
 24 46 across shouted at him (3)
 25 30 down enjoyed some fame with this mob (4)
 26 Zodiac's gang (6)
 27 see 32
 28 see 32
 29 Foghats' fever (4)
 30 Sammy's colour (3)

METAL MASTERMIND ANSWERS

- 1 Ted Nugent
 2 Take It All Away on City Records
 3 In The Heat Of The Night
 4 a) Montrose b) Led Zeppelin c) Queen
 5 Joe Perry Project
 6 Billy Squier
 7 Nine
 8 Danny Joe Brown
 9 Toto
 10 Dave Potts
 11 The Runaways
 12 Aerosmith
 13 All played guitar in UFO
 14 Mark Evans
 15 Philip Lynott and Brian Downey
 16 Tom Allom
 17 Kansas
 18 Kiss
 19 On Your Feet Or On Your Knees/Some Enchanted Evening
 20 Rock City
 21 1978
 22 Accept
 23 Fandango
 24 Fraser-Nash
 25 Obsession
 26 April Wine
 27 Acrobat
 28 Only One Woman
 29 Sammy Hagar
 30 ZZ Top
 31 Ready 'n' Willing
 32 Mammoth
 33 True — they are cousins
 34 Pat Travers' bass player
 35 Trust
 36 Styx
 37 Saxon
 38 Toronto
 39 Queen
 40 Never Say Die
 41 Magnum
 42 Louie Louie
 43 Roger Glover
 44 Highway To Hell
 45 Blackfoot
 46 AIIZ
 47 Nip In The Bud
 48 Jealous Lover
 49 Foreigner
 50 August 22nd
 51 AC/DC: Whitesnake: Blue Oyster Cult: Slade: Blackfoot: More
 52 Tony Bourge
 53 Simon Philips
 54 Krokus
 55 Noel Redding and Mitch Mitchell
 56 Vic Vergat
 57 Pete Barnacle
 58 1970
 59 True
 60 Meatloaf
 61 John Baldwin
 62 Prowler, Invasion and Iron Maiden
 63 Robin Trower
 64 President Kennedy's assassination
 65 Carmine Appice
 66 Liar
 67 Peter Criss and Eric Carr
 68 Heart
 69 Pete Comita and Tom Peterson
 70 Martin Birch
 71 Dark Star
 72 Angry Anderson and Michael Cooks
 73 Tommy Bolin
 74 Rage
 75 Armed and Ready by Michael Schenker Group.

HOW DO YOU MEASURE UP

HOW DID YOU SCORE?

61 - 75 correct answers: Metal Mastermind
 46-60: Kerrang! corps d'elite
 31-45: Mayhemic

middleweight
 16-30: Disappointing dizbuster
 0-15: Bozoid bludgeoner ...
 Ozzy, is that you again?

PENPALS

I'M A girl of 19 and would like male or female penpals who are into UFO, Rainbow, AC/DC, Whitesnake, etc. I'm also mad on motorbikes and would like to hear from people of any age with same interests. — **Barbara Kelly, 12 Pagebank Road, Liverpool, L14 0JD, Merseyside.**

17-YEAR-old headbanger seeks other headbangers in the Middlesex area. Male or preferably female, also any M/H/B members, I am No. 3707, my interests are Motorhead, Saxon, Gillan (sometimes). — **Andy Chillmaid, 131 Wordsworth Way, West Drayton, Middx.**

I'M A very lonely lady headbanger, looking for some interesting male company. I'm into UFO, Scorpions, Rush, Ozzy, Uriah Heep and Schenker. I have just recently discovered Bill Squier, after seeing him at the Whitesnake concert in May. I would like to hear from headbangers (16+) in the Glasgow/Paisley area for possible gigs and definitely some exciting correspondence. Abba fans need not apply (unless you resemble David Coverdale). Photos are not necessary but would be much appreciated. Rock on. — **Marian Clerklin, 26 Cumbrac Road, Glenburn, Paisley, Scotland.**



MALE 'EADBANGER (pictured above), 16, thinks Iron Maiden are the greatest thing ever to walk the earth, closely followed by Whitesnake, AC/DC, Krokus, and Quo, would like to write to a female HM freak, 15-17, preferably within easy reach of London but not necessary. (Photo appreciated). NO SMOKERS, PLEASE. — **Pete Moye, 161 Churchgate Road, Cheshunt, Herts.**

YES, YOU lucky people, I'm here, a rocker who actually lives near London and likes Maiden, Motorhead, AC/DC and Angel Witch. I'm nearly 17 and am interested in writing to other rockers or meeting them and going to gigs. Come on, you people out there; don't just sit there, write to me. — **Ray Scott, 15 Danehurst Gardens, Redbridge, Essex, IG4 5HG.**

IS THERE any male headbanger between 14 and 17 that can tell me more about HM as I'm a newcomer. Preferably about Quo, AC/DC and Saxon. All knowledge

accepted. Thanks. — **Michelle Biloman, 1 Shelley Close, Huntingdon, Cambs. PE18 7NF.**

I'M A 16-year-old headbanger who would like to make new friends and also like someone to go to gigs with, pub crawling, etc. ... I'm into most heavy stuff especially Gillan, Black Sabbath, Deep Purple, and Motorhead. I'm also into bikes (especially British ones and large Harley-Davidsons), long hair, leathers, denims and travelling. By the way, I'm tall and well-built and absolutely nuts! Anyone out there who would like to write or even meet. — **Jane Randle, 51 Heathcote Street, Radford, Coventry, West Midlands.**

FEMALE HEAVY metal fan, especially Rainbow, would like to hear from males and females everywhere, 18-plus. I'm 18. — **Sue Jones, 1 Parker Street, Bloxwich, Walsall, WS3 2LE, West Midlands.**

LONELY HM freak, seeking females for gigs or to write to. Anywhere in Scotland or anywhere in Britain would do. I'm into Rainbow, Saxon, Purple, Led Zep, etc. — **Douglas Gray, 36 Culwain Place, Hagglen, Falkirk, FK1 2QF, Scotland.**

19-YEAR-old male would like to hear from males/females into Blackfoot, Hawkwind, Motorhead, Monty Python and pubs. — **Chris George, 28 Wordsworth Avenue, Tamworth, Staffs, B79 8BY.**

I AM a 17-year-old female rocker, and would like male penpals, anywhere in the world, 17-20, into Quo, AC/DC, Sabbath, etc. Please send recent photo. — **Maria Livingstone, Queens Square, Chalford Hill, Stroud, Glos. GL6 8EG.**

I AM a 15-year-old female headbanger who is especially into Motorhead, Rainbow and Whitesnake but also listens (and headbangs) to Iron Maiden, Saxon, in fact any decent HM or rock group. I need a HM penpal urgently, preferably male, 15-17, but females may be accepted. — **Elaine Gibson, 12 Lawsondale Terrace, Westhill, Skene, Aberdeen, Scotland, AB3 6SE.**

I AM a 17-year-old lady headbanger who loves being famous and generally showing off. I would like to write to anybody anywhere, any age, who likes my kinda music in particular Rainbow, Whitesnake, Def Leppard, Black Sabbath, Saxon, etc, and if they are female heavily into Joe Lynn Turner or anyone who happens to have his home address, telephone number, vital statistics, etc. ... — **Carrie Jones, 25 St Austells Road, Walton, Liverpool, L45 PQ.**

15-YEAR-old guy into most HR especially, AC/DC, Rush, M.S.G. Pre-1974 Deep Purple, and Queen; wants to write to girl of same age and interests. Must write long, interesting letters. — **J. Deering, 53 Hursley Road, Chandlers Ford, Eastleigh, Hampshire, SO5 2FS.**

WE MADE A RIGHT KERROCK UP OF IT LAST MONTH. SORRY, WE LEFT OUT THE ANSWERS TO THE KERROSSWORD! YOU CAN CHECK THEM NOW.

ACROSS: 4. Assault N Battery. 7. Michael Schenker. 11. Paranoid. 12. Ace. 13. Phil. 15. Santana. 17. Free. 18. Ian Gillan.
 DOWN: 1. Hammersmith. 2. Judas Priest. 3. Beck. 5. B.O.C. 6. The Big Beat. 8. Carl Palmer. 9. Snake. 10. Robert Plant. 12. Am I Evil. 14. Saxon. 16. Jim.

ACROSS
 1 Hole In The Sky, 6 Snow, 8 B.B. 9 Green, 10 Roger, 11 Deguello, 12 Rock and Roll Outlaws, 17 I Surrender, 20 Ace, 21 Neil Peart, 23 Tush, 26 One More For The Road, 28 Bobby, 29 Horse, 32 Treat, 34 Trees, 36 Diva, 37 Lord, 39 Mike, 40 Track, 42 Toe, 43 Fat, 44 Run, 46 Jim, 48 Dark, 49 David Stone, 51 Metal, 53 Bernie Torme, 55 Running, 56 Pace, 57 Taste, 58 Dog, 59 Cat.
 DOWN
 1 High, 2 Lie Down, 3 Ian, 4 Tyranny And Mutation, 5 Edgar, 7 Night, 8 Balls, 11 Die, 13 Kid, 14 Agent, 15 Graham Bonnet, 19 Silverhead, 20 Ace Keford, 22 Aerosmith, 24 UFO, 25 Bobby Trench, 27 Electric Ladyland, 30 Ace Keford, 33 Time, 35 Sweet, 38 Door, 41 Roundabout, 45 Master, 46 Joe, 47 Move, 50 Yards, 51 Me, 53 Right, 54 Road, 55 Red.

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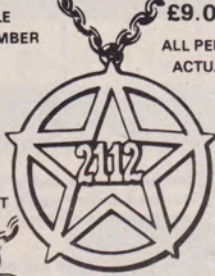


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KISS	4	7	1	3	1	—	—	—
LED ZEP	6	8	1	10	1	—	—	—
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LETTERS

Say it loud to:
Letters, Kerrang! 40 Longacre, London WC2.

I HAVE recently noticed a trend in some Heavy Metal circles, which involves either slagging off Christianity or assuming a satanic image. I'm the lead guitarist from Holocaust and I'm a fundamentalist Christian. Being a fundamentalist does *not* mean supporting the Ku Klux Klan or the Moral Majority of the USA.

They are self righteous hypocrites, very akin to the Pharisees of the New Testament. A Fundamentalist is simply someone who believes the bible to be literally true, that's all.

I don't take drugs, go boozin', screw groupies and so on because I believe those things to be wrong. However, whilst condemning these things as sinful, I *don't* condemn the people who are not Christians who do practice these things. No fundamentalist would.

'But you can't be Christian *and* like metal. You lot only like Cliff Richard and Bob Dylan!'

This is something which is often said to me. Well, I don't particularly like Bob or Cliff, but I *love* heavy metal. I wrote 'Heavy Metal Mania', and I mean every word of it. And yes, it is me at the start of 'Death Or Glory' on the live EP shouting 'Do you wanna hear something so fuckin' heavy it's like having your brains kicked out by a madman?'

I really hope you print this letter because there are many people in my situation who are disillusioned by some Heavy Metal bands, (and their fans) and this is a shame because HM and Christianity *are* compatible.

I personally hope to be grinding out the riffs, for the rest of my life, so it's **HEAVY METAL MANIA ALL THE WAY!** — **John Mortimer.**

WHAT IS going on with you guys? On Page 35 of issue No 5 there's a picture of Kevin 'Gay Boy' Cronin of REO Switwagon and on page 38 an interview with Stevie Nicks of Fleetwood Mac? I don't know about you, but they are definitely *not* HM! Also, in issue No 3 there was an article with Styx (aka Dog Vomit), who are closer to the contents of a septic tank than HM! Why am I so upset? Well I'll tell you.

Over here in the USA, these bands and others like them represent everything that is shitty about the US music scene (which is practically everything). The radio here, as well as the press, is a sewer of commercialised swill. Our only source of information from 'the mother country' of HM is from Kerrang! and Sounds, so when my fellow metallurgists and I see the groups that are everything we hate in music being featured along side such bands as Maiden, Saxon, Ozzy, etc., and who are definitely *not* metal, we can't understand it, and in short, we get pissed off because they don't even belong on the same planet as them.

If you're going to feature US bands, select ones like Riot, Y&T (thanks for the article with them in No 5!), or Sammy Hagar, who stand for the music you're supposed to showcase, **HEAVY METAL!**



OZZY: no one, and I mean no one, gets to see me biting the poor bird's head off. I've changed my image, see. So . . .

However, don't get the idea that I think Kerrang! is garbage. On the contrary, it's the best HM magazine I've seen and the most informative (along with Sounds). — **Brian Lew, Joshua Way, Sunnyvale, California, 94086, USA.**

THANKS FOR keeping the quality of the mag, high? But let's have less of all this UGH! WOOAGH and KERRANGUTANGS. The only other thing wrong with Kerrang! was the awful, rehashed (several times over) interview with Kerrangland fav's MSG.

Next time you do an interview with them, or any other mainstream HM godz make sure it's a fresh one!!!

After all that, how about a largish colour feature, with the band of the year, Riot!

And howzabout a photograph of Riot's drummer Sandy Slavin, kicking his drums down! Cheers, from an MSG and Riot fan, namely — **Paul Stavans, New Cross, London, SE14.**

● **Turn to page 8 and your first wish is our command.**

YOUR MAGAZINE is really ace. I always look forward to reading it. It's jam packed with ace pics and stories. I'm happy to see the interview and

pics of Saxon. When I was at one of the Saxon concerts Graham Oliver smashed his guitar and threw it out bit by bit, to the audience. Biff suddenly screamed through the microphone and I jumped out of my skin. I had 40,000 watts going through my ears. Keep up the ace work. — **Evo, (Hazzad) Rugeley, Staffs.**

WHILE I was reading your magic magazine I saw something which made me f---king angry. Some geezer (J. A. Broaders) from Ireland (we've all got problems) finished his letter by writing "What's Status Quo doing in a HM mag". Don't his geezer know anything?

He kept going on about AC/DC. Well, for a start, Quo get more fans at the hot dog queue! And what about that raving woofa Young who supposedly plays the guitar for AC/DC. Our Lord, King, God, Francis Rossi could play better music with wind from his backside! I'm sure Quo's Army (the loyalist fans in the world) will agree with me the Quo were one of the first bands to start the boogie headbanging in the early seventies while the geezers from AC/DC were still at school drinking Fosters.

So, if AC/DC ever get near Quo's

success story or make 20 years in the business like Quo will have done next year (although I doubt it) then you can take the piss. Until that time, do yourself a favour and stick to the Beano. Yours, loyally to Quo, — **Tony Shailer, Tony Arnold, Graham Alden, Martley House, Patmore Estate, Battersea, SW8 4HX.**

IT'S FUNNY how some artists mature with age: AC/DC, 'Back In Black', Rush, 'Moving Pictures', while some artist's first albums are best: Judie Tzuke's 'Welcome To The Cruise', Pat Benatar's 'In The Heat Of The Night'.

Although, I think your magazine has a lot to say for itself, not least, the photographs. If yer can put Stevie Nicks in your magazine, then a feature and at least a photograph of Judie Tzuke wouldn't go amiss. — **Steven Bloch, Ardwick Road, NW2.**

PS: Jethro Tull are probably the best rock group that have ever existed, and before their new line-up they could have been called 'heavy'.

OK, YOU lot, where's the Penpal page? I bought Kerrang! issue No 5 hoping that I could write to all of them fantastic male headbangers out there (hint, hint), and what do I find after hours of frantically searching through Kerrang! No Penpal page? So please could you print a Penpal page from now on. No complaints other wise.

By the way thanks for the wonderful pics of Saxon and Iron Maiden (I dig their new lead singer) and thanks for making all us headbangers happy with this wonderful mag. **LONG LIVE KERRANG!**, and its wonderful crew. — **Linda Argilli, Washwood Heath, Birmingham.**

● **Turn to page 41 and the penpals are back in all their glory.**

WOW! WHAT an amazing mag. It's the Kerraziest Kerrangiest thing around. Perhaps this will show the turnips at NME what we're made of.

Please, Please could we see again the photo of Ozzy crunching the cranium of that unsuspecting dove, cause I didn't see it first time round.

Got to go now or I won't have time to get stoned before Crossroads starts. — **Satanic Steve, Nottingham.**

YOUR MAGAZINE is GREAT, but I cannot understand why you and many of your readers want to classify the music, ie Heavy Metal and Heavy Rock. I can see the huge difference between Deep Purple and Motorhead and so can others (I hope).

Can't you leave them as they are, and just call them rock, heavy or hard in front of them if you wish, but why not forget the name Heavy Metal, and stop all these arguments. It's a *crap* name for excellent music anyway. Also can we drop the name 'HEADBANGERS' it makes people sound like a bunch of stiffies with their brains hanging out. — **Si Bates, Coventry.**



SAXON'S BIFF: 40,000 watts out of his mouth

I AM writing to you to plead with you to show some pictures of the original Black Sabbath. All the pictures nowadays seem to be of this prat Ronnie Dio. Has everybody forgotten 'Ozzy' the master of Sabbath not this 5ft dwarf everybody's talking about now.

The new album 'Mob Rule' is not bad but compared with something like 'Vol 4' or 'Master Of Reality' is crap.

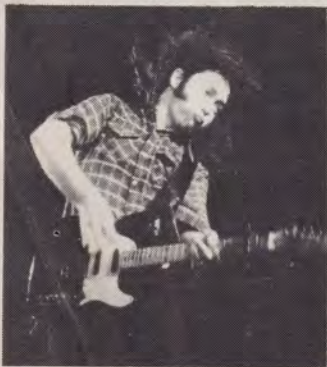
And also in reply to that Irish prat who asked why Status Quo were in the HM magazine. They are the best boogie, rock 'n' roll, come blues band around.

And if you don't believe me, ask all the HB at the Hammersmith Odeon in March 1981. — **P. Smith, B. Greenwood, two Potters Bar Headbangers.**

● *One picture's enough of Ozzy.*

IT'S GREAT to have a mag without Adam Ant, Depeche Mode etc, pouting into the cameras. But so far you've neglected to mention the best axe man in the business that Irish wizard Rory Gallagher. What fame Rory has gained was acquired, not by playing exploding guitars, by media hype or being seen at 'In' places but merely by being a damn good songwriter and shit hot guitarist. Perhaps if he covered his face in make up and got Godley and Creme to produce a video to promote his records he might be a megastar today. A lot of stars, and that includes rock stars, should take a leaf out of Rory's book and think a bit less about the image and a bit more about the music. — **John Hurd, Portsmouth.**

MANY THANKS for Kerrang! No 5, it was brill. The two pics of Ms Stevie Nicks were ace, especially the colour one, — wow. The 'Behind The Iron Maiden Curtain' was quite excellent — please pass this on to Steve Harris. Also the Record Mirror article was good on Saxon. Please have some more pics of Stevie Nicks,



RORY GALLAGHER: Irish wizard

Pat Benatar & Girlschool!! Although I must write one bad thing about it — Jimmy Bain — it wasn't all that good. He had two columns crying over the departure of Brian Robertson. Anyway, here are my Top 10 Rock Albums and Singles.

ALBUMS

1. 'Rainbow Rising' — Rainbow
2. 'Live In Heart Of City' — Whitesnake
3. 'Nightlight' — Budgie
4. 'Back In Black' — AC/DC
5. 'Rainbow On Stage' — Rainbow
6. '2112' — Rush
7. 'Live & Dangerous' — Thin Lizzy
8. 'Strangers In The Night' — UFO
9. 'Bat Out Of Hell' — Meatloaf
10. 'Heaven & Hell' — Black Sabbath

SINGLES

1. 'Whole Lotta Rosie' — AC/DC
2. 'Parisienne Walkways' — Gary Moore
3. 'Paranoid' — Black Sabbath
4. 'Mutually Assured Destruction' — Gillan
5. 'Touch Too Much' — AC/DC
6. 'Louie Louie' — Motorhead
7. 'Heavy Metal' — Sammy Hagar
8. 'Heaven & Hell (Live)' — Black Sabbath
9. 'Smoke On Water' — Deep Purple
10. 'Since You've Been Gone' — Rainbow.

Paddy Rocker (near Philthy Animal House) Taylors, Somewhere In Leeds.

I AM a filthy rich snob who doesn't associate with smelly 'headbangers' because I consider myself far superior to them. I wouldn't have dreamt of going to see Van Halen, Rush, Motorhead, AC/DC twice, Whitesnake twice, Blackfoot, BOC twice, Iron Maiden, Def Leppard, Foreigner, Slade, More, Lionheart, White Spirit and Diamond Head in the space of a year, and if I did I should have turned up in a three piece suit.

At Oundle School we had the last two bands mentioned playing here by popular request — and both bands said they were amazed at the sea of denim and leather that was cheering 'em on. What cheek!

Can I just say the only thing Kerrang! has missed so far is Eddie Van Halen. Who wants to see Mr Loudmouth Roth when Page's successor is in the band? After all it's Eddie's band, he takes the audience on stage and was polled No 1 guitarist in Creem and Guitar Player, so let's have a big colour piccy and we'll have lots more people appreciating albums like 'Van Halen' and 'Fair Warning'. Still the best band I've seen.

A Christian, headbanging snob, who drinks coffee, representing Oundle School.

BENT'S BEST

BELOW IS what the Manchester area crowds and myself consider to be the full montyness of 1981! Howsabout giving it a nice space in your hallowed rag, 'Kerrang'?

On the other page you could do a stunning feature on the country's NUMBER ONE ROCK ROADSHOW — The JOHN BENT Roadshow. Well, why not?

The Very Best of 1981 — Compiled by John Brent, DJ at The Wellington, Stand Lane, Radcliffe, Greater Manchester.

1. RESCUE ME: YESTERDAY & TODAY. From 'Earthshaker'. (A&M)
2. GOOD MORNING: BLACKFOOT. From 'Marauder'. (ATCO)
3. THE STROKE: BILLY SQUIER. From 'Don't Say No'. (CAPITOL)
4. PLAY IT AGAIN: ATOMIC ROOSTER. (POLYDOR 12 inch 45)
5. FOOL FOR YOUR LOVE: TRIUMPH. From 'Allied Forces'. (ATTIC)
6. UNCHAINED: VAN HALEN. From 'Fair Warning'. (WARNER BROS)
7. WASTIN' TIME: J. G. SPOILS. From 'Everyone A Dogfish'. (ZEENO)
8. ASTRA WALLY: ROSE TATTOO. From 'Rock & Roll Outlaws! (CARRERE)
9. NOTHING GOING ON IN THE CITY: THE RODS. From 'The Rods'. (ARISTA)
10. S A T O: OZZY OSBOURNE. From 'Diary Of A Madman'. (JET)
11. SO MUCH: JACK GREEN. From 'Humesque'. (RCA)
12. BROON'S BANE / THE TREES: RUSH. From 'Exit — Stage Left'. (MERCURY)
13. MOB RULES: BLACK SABBATH. (VERTIGO 12 inch 45)
14. WINE, WOMEN & SONG: WHITESNAKE. From 'Come An Get It'. (LIBERTY)
15. MY LOVE IS LIKE A TIRE-IRON: TED NUGENT. From 'Intensities In Ten Cities'. (EPIC)
16. MIDNIGHT RIDER: SAXON. From 'Denim & Leather'. (CARRERE)
17. ON & ON: MICHAEL SCHENKER GROUP. From 'MSG'. (CHRYSLIS)
18. ARE YOU READY (LIVE): THIN LIZZY. From 'Killers Live EP'. (VERTIGO)
19. MAKIN' MOVES: UFO. From 'The Wild, The Willing & The Innocent'. (CHRYSLIS)
20. LOCK UP YOUR DAUGHTERS: SLADE. (RCA 45)
21. ALL THE TIME: SPIDER. (CITY 45)
22. OUTLAW: RIOT. From 'Fire Down Under'. (ELEKTRA)
23. INDIAN DAWN: ELECTRIC SUN. From 'Fire Wind'. (BRAIN)
24. REBECCA: THE BYRON BAND. From 'On The Rocks'. (CREOLE)
25. NO CLASS: MOTORHEAD. From 'No Sleep Til' Hammersmith'. (BRONZE)
26. RECKLESS: RECKLESS. From 'Reckless'. (EMI)
27. EAST COAST, WEST COAST: JOE PERRY. From 'I've Got The Rock 'n' Rolls Again'. (COLUMBIA)
28. FULL MOON / NIGHT OF THE DEMON: DEMON. From 'Night of The Demon'. (CARRERE)
29. DIRTY GIRL: YESTERDAY AND TODAY. From 'Earthshaker'. (A&M)
30. AIR HEADS: ROGER TAYLOR. From 'Fun In Space'. (EMI)
31. TOO HARD TO HANDLE: BLACKFOOT. From 'Marauder'. (ATCO)
32. NO LAUGHING IN HEAVEN: GILLAN. From 'Future Shock'. (VIRGIN)
33. READY TO FLY: SARACEN. From 'Heroes, Saints & Fools'. (NUCLEUS)
34. CAROL: STATUS QUO. From 'Never Too Late'. (VERTIGO)
35. C'MON LET'S GO: GIRLSCHOOL. From 'Hit & Run'. (BRONZE)
36. DEATH OR GLORY: HOLOCAUST. From 'Live EP'. (PHOENIX)
37. I'M A ROCKER: DOC HOLLIDAY. From 'Doc Holliday'. (A&M)
38. PLEASE DON'T TOUCH: MOTORHEAD & GIRLSCHOOL. (BRONZE 45)
39. PLAY IT LOUD: SAXON. From 'Denim & Leather'. (CARRERE)
40. ATTACK OF THE MAD AXEMAN: MICHAEL SCHENKER GROUP. From 'MSG' (CHRYSLIS)

**TED
NUGENT**

